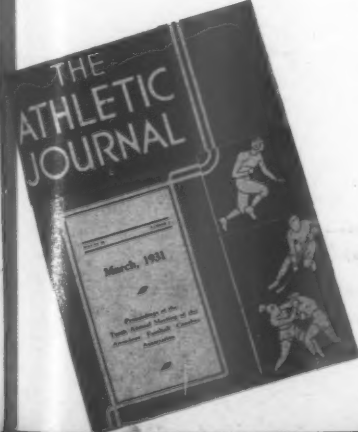
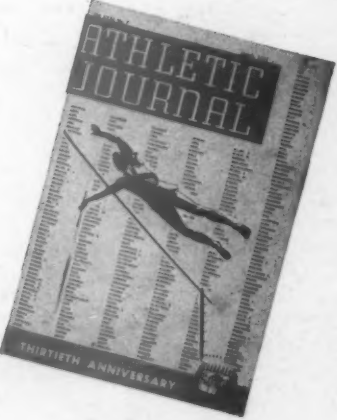


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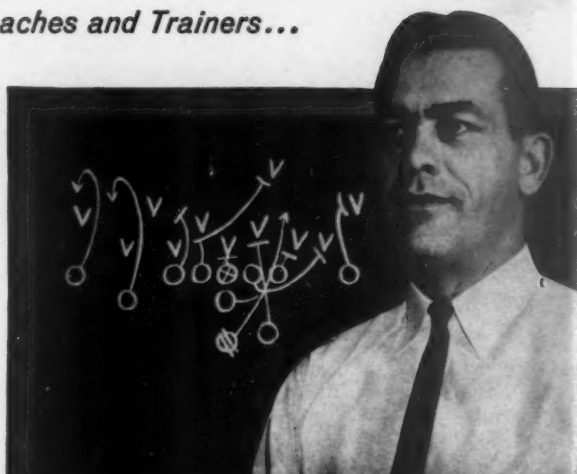
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Volume XII

Number 7

March, 1961

5 BASEBALL ARTICLES

THE YANKEES' KEYSTONE COMBINATION	11
<i>Don Weiskopf</i>	
THE COACH AND UMPIRE AS A TEAM	39
<i>James Smilgoff</i>	
CATCHERS HELP YOUR PITCHERS	48
<i>Jack Stallings</i>	
BASE-RUNNING FUNDAMENTALS INTEGRATED INTO PURPOSEFUL DRILLS	51
<i>Thomas A. Petroff</i>	
THE PLANNED RUNDOWN	52
<i>William J. McCabe</i>	

3 TRACK ARTICLES

POLE VAULT TECHNIQUES	8
<i>Bill Carroll</i>	
MILE RELAY STRATEGY	31
<i>Tom Ecker</i>	
TRACK AND FIELD AXIOMS	40
<i>Chuck Silvey</i>	

3 FOOTBALL ARTICLES

FOOTBALL CARD FILE	10
<i>Charles H. Moser and Harold Brinson</i>	
THE FUNDAMENTALS OF FORWARD PASSING	45
<i>Homer A. Smith</i>	
A COMPARISON OF CADENCE COUNTS	58
<i>Fred L. Miller</i>	

1 TENNIS ARTICLE

IMPROVING THE HIGH SCHOOL DOUBLES COMBINATIONS ..	54
<i>Robert E. Hull</i>	

7 FEATURES

FROM HERE AND THERE	4
COACHES' CLINIC	6
DRILLS FOR QUARTERBACKS	15
THE CHANGING SCENE (40th ANNIVERSARY)	25
FOR YOUR BULLETIN BOARD (THE VOLLEY IN TENNIS) ..	42
NEW ITEMS	74
BUYERS' GUIDE	75

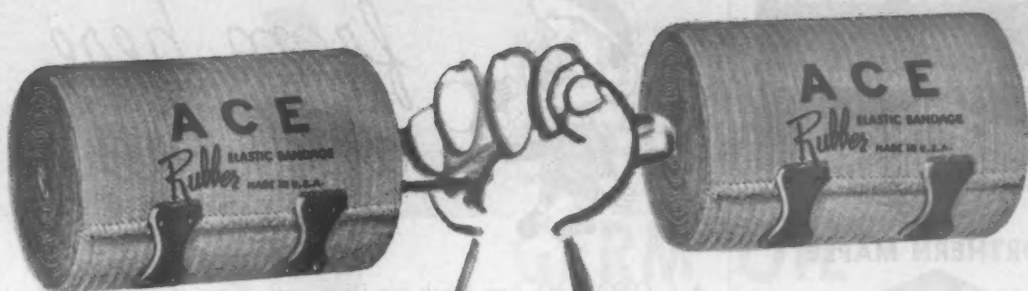
FRONT COVER ILLUSTRATION

It has become customary every five years to run an anniversary cover.
For more on our Fortieth Anniversary we ask you to see page 25.

At Long Last—NCAA and AAU Part

At the recent NCAA meetings the delegates decided to terminate the relationship between the college group and the AAU. In our opinion, this is a long overdue decision. In fact, in the May 1951 issue we said: "We don't like the attitude that the AAU is the great governing body of American athletics. For years the college athletic administrators fought for wider representation on the American Olympic Committee. It was only when the colleges discussed the matter of finances that the

AAU finally relented and granted the colleges greater representation. It is interesting to note that the financial report of the Olympic Committee shows receipts of over \$1200 from the NCAA track meet but no mention is made of the AAU meet under assets." We also feel that the track teams which represent us abroad should be selected by an impartial board of coaches and not on the basis of whether or not an athlete competed in the AAU meet. Perhaps now that the NCAA has broken with the AAU some college track coaches will not be such ardent wavers of the AAU banner.



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*from here
and there*

AL ONOFRIO, line coach for Dan Devine at Missouri, left coaching for three years and devoted full time to teaching. He returned to coaching when Devine went to Arizona State and then accompanied him to Missouri . . . Russell Faulkenberry, newly appointed football coach at Southwestern Louisiana, inherits a rich coaching background from his father, one of the outstanding football coaches a few years back . . . All but three of the 22 national junior college track and field records are held by representatives of California schools. . . . Up to the present time 15 basketball players in Big Eight history have scored over 1000 points in their collegiate careers. Of this number all but one attended school during the decade just finished. The exception was Charlie Black of Kansas who competed before and after the war . . . Counting ties, the nod for the best state final track meets (performance-wise) goes to California and Texas. Of the best performances made in state final meets those two states each account for three, while Arizona and Oklahoma each can point with pride to two. Arkansas, Florida, Louisiana, New York, Ohio, and Oregon each account for one . . . Probably the greatest scholastic dual swimming meet of all time took place this year. Evanston and New Trier, two Illinois high schools, broke four existing national interscholastic records and tied

one. One of the record-breakers was Dale Kiefer who set a new national mark in the 200-yard individual medley. His father, Adolph Kiefer, was an Olympic swimming champion in 1936, and is president of a swimming supply company which bears his name.

* * *

ONE of the longest coaching associations is that of Earle Edwards and Al Michaels, the two having completed their twentieth year together on the same staff. Al Michaels was backfield coach for nineteen years at Penn State, thirteen of which Earle Edwards was on the staff. Seven years ago, when Edwards was appointed head coach at North Carolina State, he selected Michaels to be his top assistant . . . "Happy" Campbell, Alabama's astute baseball coach, won 233 games against only 92 losses for a very neat .716 percentage . . . Good as this might be, we are quick to point out that John Dromo, freshman basketball coach at the University of Louisville, is the "winningest" coach. In nine seasons his charges won 142, while only losing 14 for a .910 percentage — so there! . . . More about the coaches — George King, currently in his first season as West Virginia's backfield coach, compiled 2,535 points in a 117-game college career at Morris Harvey College including 63 points in a single game.

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COACHES' CLINIC

Question:

What do you think is the most common fault in young pitchers and how do you go about correcting it?



J. KYLE ANDERSON, University of Chicago

Lack of control is a common fault in young pitchers. We define seven component parts of throwing to our pitchers so they can practice on each part and then blend them in a definite all-together rhythm. They are the grip, finger action, wrist action, forearm action, full arm action, hip and shoulder or body action, and placing the feet. At the start of every practice the pitchers work two or three minutes at close range in pairs or singly against a wall. They work on any part of the throw they feel needs developing. Control becomes a combination of good throwing fundamentals with a mental image of the target. The pitcher decides upon the target image before toeing the rubber. He sustains this image — never taking his eyes off the target throughout the pitching motion until the ball hits the target or the bat.



JACK BAER, University of Oklahoma

Most young pitchers try to throw too hard. They should concentrate on each pitch, throwing at seven-eighths speed until they get in a tough spot. In order to throw strikes, proper concentration is imperative. A few years ago Carl Hubbell told me that he could concentrate to a point where he could visualize the ball crossing the plate before he delivered it. However, when he had a man on base, his train of thought was disrupted. Probably the worst fault is placing the feet incorrectly before and after a pitch. I think it is important to show a boy how to foot the pitching rubber properly. He should be taught not to throw against his body, or open up too much. Once he knows how to toe the mound I draw a line toward home plate and correct his stride. Then I show him how to follow through correctly.



JIM WHATLEY, University of Georgia

Generally, young pitchers are not able to pitch effectively with a runner or runners on bases. This fault is due to taking a long stretch and step before coming back to the set position, turning the shoulder toward first base instead of turning only the head, throwing across the body in throwing to first, raising the non-pivot foot too high on the delivery, not keeping the eyes on the target, and not being adept at stepping back off the rubber. We work with the pitchers every day the first three weeks while batting practice is in progress. Runners are placed on first and third and every possible situation is practiced. When a pitcher makes a mistake, it is corrected immediately. We strive to have every pitcher alert and ready to make the correct move.



GEORGE WOLFMAN, University of California

Most young pitchers do not have control due to a faulty stride and lack of concentration on the batter's strike zone. Overstriding in the act of delivery is responsible for most of the wildness noticed in young pitchers. When a pitcher extends himself in attempting to get more speed or *stuff* on his delivery, he overstrides. This fault can be corrected by drawing a line at the spot in front of the rubber where contact with the ground has been made by the striding foot. In so doing, the coach should note whether the pitch was wild high or wild low. Then he can adjust the pitcher's stride. Many times wildness inside and outside can be corrected by varying the starting position on the rubber. Having the pitchers concentrate on the batter's strike zone as well as the imaginary *stride line* will prove of assistance in helping youngsters develop control.

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Series A



J. D. MARTIN

IN 1956 at the International Track and Field Clinic in Berkeley, California, one of the greatest vaulters in the world said: *I know no short cuts to becoming a great pole vaulter.*

The simplest definition of the pole vault is raising oneself off the ground and over a crossbar with the aid of a pole. Here we could inject the thought that pole vaulters are born and we as coaches try to develop their natural ability into the act of vaulting. There are many factors which go into developing a vaulter: 1. Natural coordination. 2. Air-mindedness. 3. Speed. 4. Physical strength.

It is possible for an athlete to compensate somewhat for lack of coordination in

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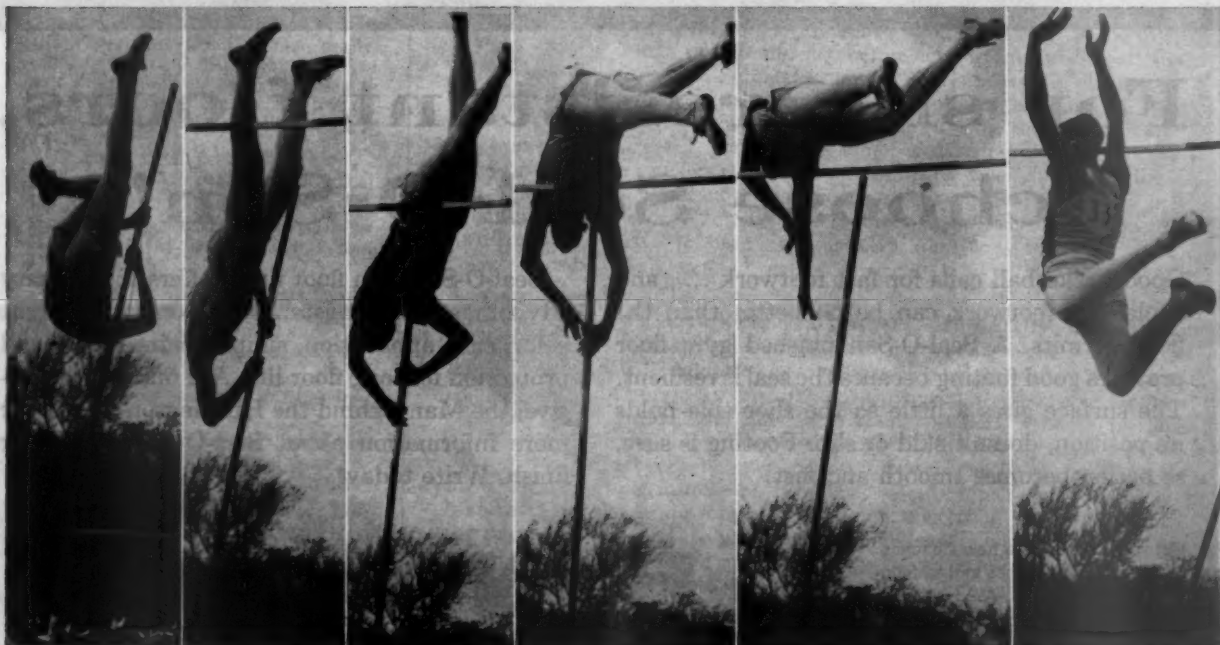
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Series B

low heights but in order to obtain championship heights he must have physical strength. This physical strength, of course, can be obtained in many ways and should be developed through the off season. For example, weight training, gymnastics in the form of chinning the bar, work on the side horse and parallel bars can be effective.

The actual technique of the pole vault can be broken down into as many different acts as a coach cares to list. Following are what we consider the four most important phases:

1. *The Approach or Run.* This depends a great deal upon the athlete's speed but a happy medium would be around 120 feet. As to the actual approach distance for the beginning pole vaulter, it would be necessary to have two or three check marks to assure the athlete of his approach or stride plan. Also, as he gains confidence in his take-off, one check mark is sufficient. This check mark can be at the beginning of his run. We feel that no check marks should be placed closer than 60 to 70 feet from the box.

Hand Shift. It is important to tell the beginner that the hand shift is made without taking his bottom hand completely from the pole. He should merely slip the pole through his bottom hand. As for the distance between the hands of the athlete at the end of his hand shift, this also depends upon the individual. Some vaulters have their hands together at the end of the hand shift while others have them four to six inches apart.

Pole Plant. Technique of the pole plant is one of the most controversial



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points in pole vaulting. The problem here is changing the momentum gained from running down the runway to a vertical lift of action to clear the bar. This movement must be fluid and continuous, avoiding any jerk or irregularity.

In the great majority of cases, the vault is missed before the vaulter has left the ground because of a faulty pole plant which leads us to believe that the pole plant is the key to a great vaulter. We instruct the athlete to make the pole plant with the pole held close to his body. Actually, the pole should scrape his hip slightly as it is thrust forward. This slight scraping will insure a straight pole plant rather than one to the side which causes the athlete to hit the pole on the way up.

Another point to remember in the pole plant is that the vaulter's eyes

should be watching the back of the box until the pole hits and then his eyes should move up to the bar.

Swing. The moment the vaulter's take-off foot leaves the ground he should start the swing. This action should be similar to a catapult, allowing the vaulter to get his body in a position to use his greatest aid, the pole. Here again, he must stay as close to the pole as possible.

The old geometric axiom which says that a straight line is the shortest distance between two points applies here. A vaulter must keep a smooth, straight line of flight up to the handstand. The swing is usually very short in time but it must be smooth. At the top of the swing the vaulter begins his turn. If he vaults right-handed, he crosses his right leg over the left and vice versa.

(Continued on page 60)

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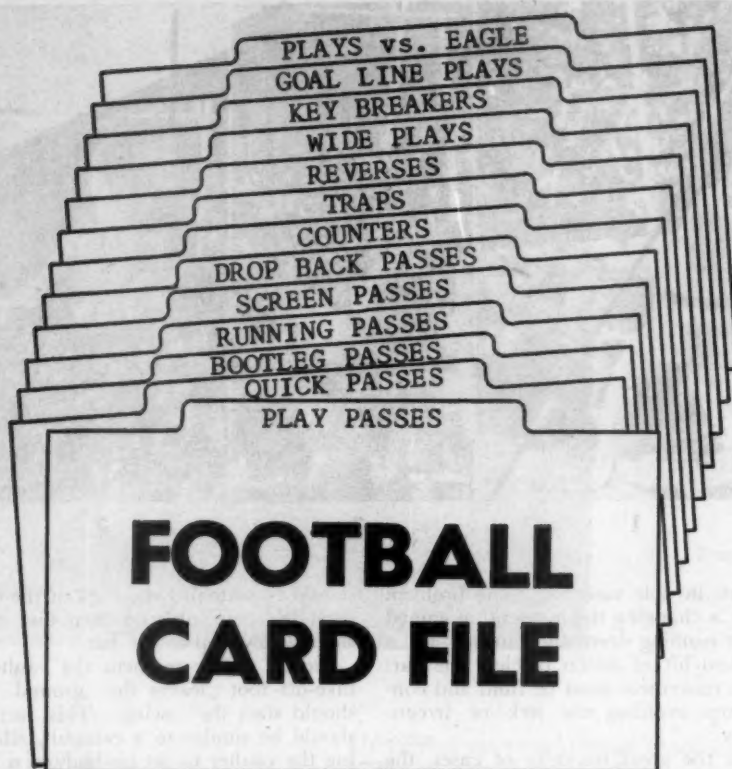
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By **CHARLES H. MOSER**
Athletic Director, Abilene, Texas, Public Schools
 and
HAROLD BRINSON
Football Coach, Abilene, Texas, High School

FOR many years we intended to write up our offensive football plays. At coaching clinics many coaches say they do not want plays, but are more interested in drills, defenses, and other phases of football. However, since we started coaching a number of years ago, hardly a day has passed when we have not doodled, scribbled or tried to develop a new idea or a new play. Any coach who loves football likes to develop new plays. When we decided to leave coaching, we felt it was time to go through our files and write up 135 plays which have helped us during the last twenty years.

Where did these plays come from? Very few of them are original. Like any other coach's plays, they were borrowed, or at least part of the idea was borrowed from some other coach. In addition, scouting reports of opposing teams provide many plays. Each year, at the end of the season, the scouting reports were restudied and certain plays that we liked or found difficult to defense were recorded. Another source has been films, mainly of oppos-

ing teams, and those of college games that we have been able to study.

Many coaches develop plays and receive plays from different sources, but then cannot find the proper play at the proper time. We would like to pass on an idea that was developed about ten years ago on the filing of plays.

On our desk is a handy card file. Plays are filed according to the following classifications: reverses, traps, running passes, goal line plays, plays for certain defenses, wide plays, bootleg passes, quick passes, etc. We carry 3" x

5" white cards and whenever a film is viewed and we see a play that might be used it is noted on a card, and then filed in the proper place. This idea is used when attending a coaching clinic, a spring practice or talking to other coaches.

During the summer we go through this file of approximately 800 plays and select approximately 100 running plays and passes that we might use in the coming season. These 100 cards are placed in a similar file under the different classifications. Then, each week when we decide what plays are needed for the coming opponent, they can be selected quickly and easily.

There are many advantages to this method. First, our quarterbacks and coaches usually become familiar with the 100 plays that were selected during the summer. Also, we have more time to analyze and evaluate the plays that might be used. As a young coach, we had many plays in our files, but when a certain play for a certain occasion during the season was needed, time was wasted trying to find the proper play for the proper occasion. This card file has been of great benefit to our coaching staff and we believe it would be of value to almost any group of coaches. In preparing this article, the editors of the Athletic Journal agreed to present it in a manner that might serve as a beginning play file for coaches.

Any book or article on offensive plays must contain a brief theory of offense. Like many other coaches in recent years, we have been rather fanatical on the idea of being consistent on offense. A great many different kinds of statistics are kept on our offensive plays. One of the most important sets of statistics is what we call the percentage of consistency of a play. A play is called consistent if it makes three yards or more, a first down or a touchdown. We say that a play should have a 70 per cent consistency. This means it should make three yards or more seven tries out of ten attempts.

Sometimes teams become so consistent conscious that they miss opportunities to score. In the past few years,
(Continued on page 26)

Editor's Note: Starting with this issue, and continuing through the April, May and June issues, 135 plays will be diagramed and described. It is intended by the authors and the editor that these plays be used as the basis of a "play card file" for beginning coaches or to augment existing files. The material is so arranged that the play and description may be removed from the Journal and mounted on a 3" x 5" file card. In so doing, it is necessary that the material not appear on two sides of a page thus making it necessary for the articles to be continued more than once. The plays are grouped by classifications, and it is suggested that divider cards be purchased from the local office supply or stationery store and used for ease in locating a particular play.

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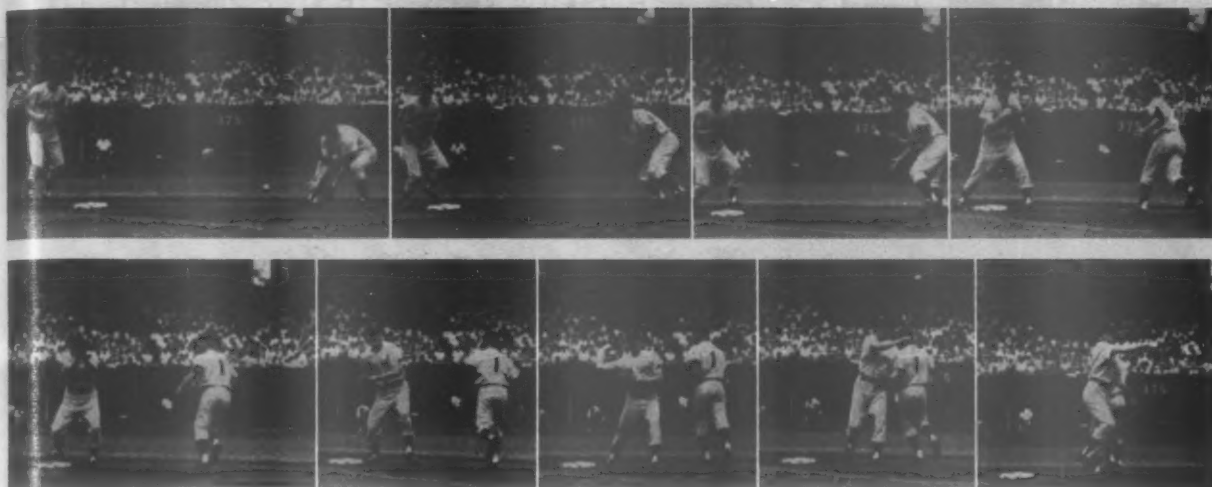
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JURNAL



The Yankees' Keystone Combination



THE success of a baseball team lies in its strength down the middle. Baseball authorities are unanimous in supporting this belief. Few teams have risen to championship heights without a smooth-working, dependable double play combination. The New York Yankees, perennial champions of the American League, are prime examples of teams that have had outstanding keystone combinations. In the days of Babe Ruth and Lou Gehrig, it was Mark Koenig and Tony Lazzeri. The Yankee teams during the time of Joe DiMaggio and Bill Dickey had Frank Crosetti and Joe Gordon roving around the pivot positions, followed by Phil Rizzutto and Gil McDougald. At the present time shortstop, Tony Kubek, and second baseman, Bobby Richardson, are performing excellently at their locations. It is quite probable that these two young infielders will be around Yankee Stadium for many years to come.

Kubek, who played a number of positions since joining the Bronx Bombers, settled down to the shortstop position like a veteran. His speed afoot gives him excellent range, and his powerful arm enables him to make the *play in the hole*, a play which often determines whether a man can play major league baseball.

Richardson is one of the cleverest performers ever to play second base.

His ability to range far to his right led Casey Stengel to exclaim: *He does that better than anyone I have ever seen.* The colorful Casey, who spent over half a century in professional baseball and managed ten pennant winners for New York, once declared: *Richardson makes the double play better than any player in baseball.*

These are only a few of the superlatives which have been bestowed on these two clean-cut, high-type athletes. Indeed, we are fortunate to be able to present the accompanying illustrations and describe how Tony and Bobby perform their jobs with the fabulously successful New York Yankees.

The most important factor in a successful keystone combination revolves around the question: *Can they make the double play?* The infielders to whom we talked throughout the major leagues all rated this play the most important in playing shortstop and second base. Speed of execution was stressed constantly. Considering the number of players who can sprint down to first base in four seconds or less, the speed of the fielders becomes very important.

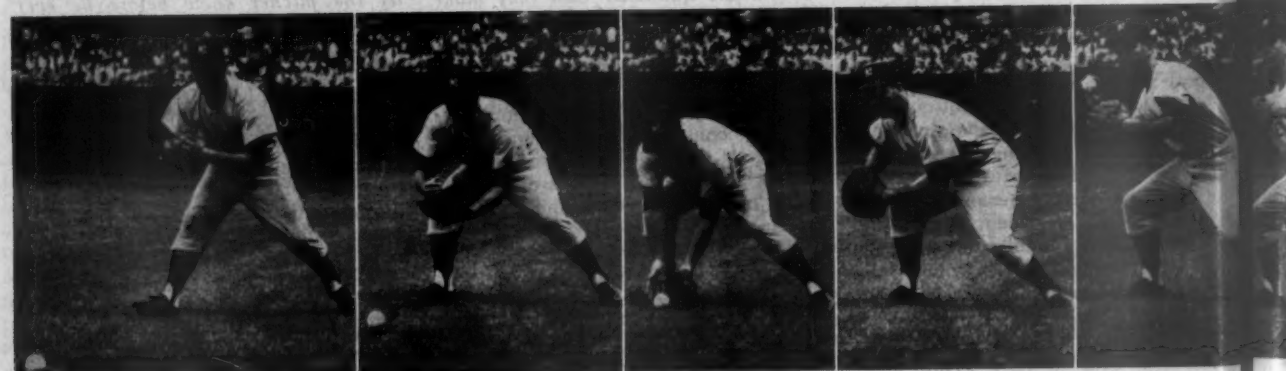
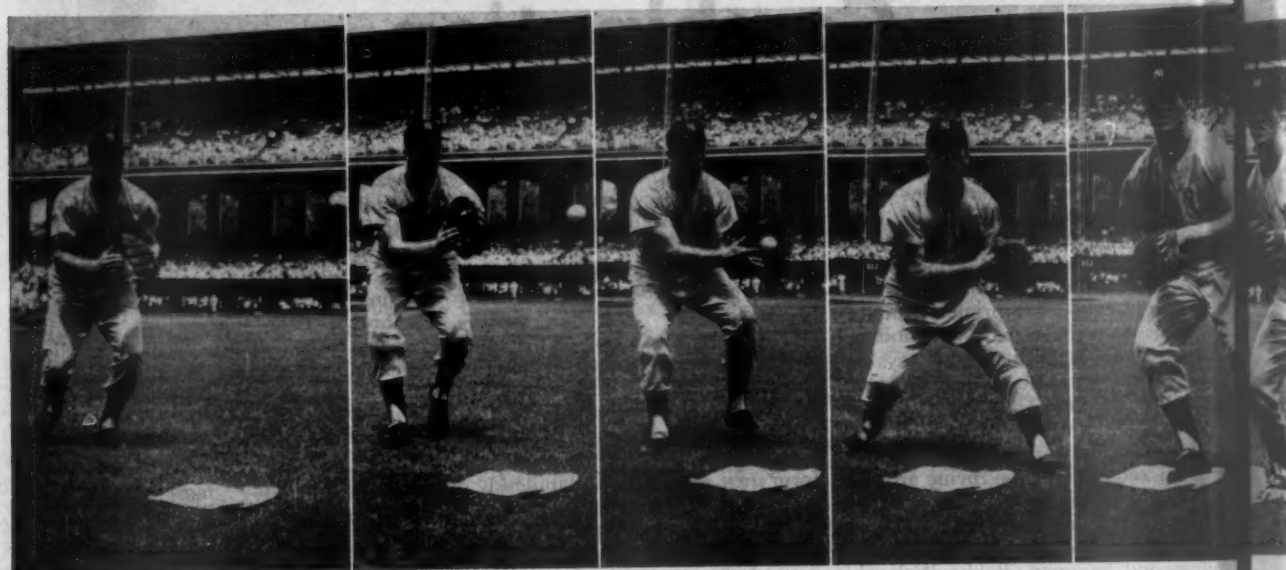
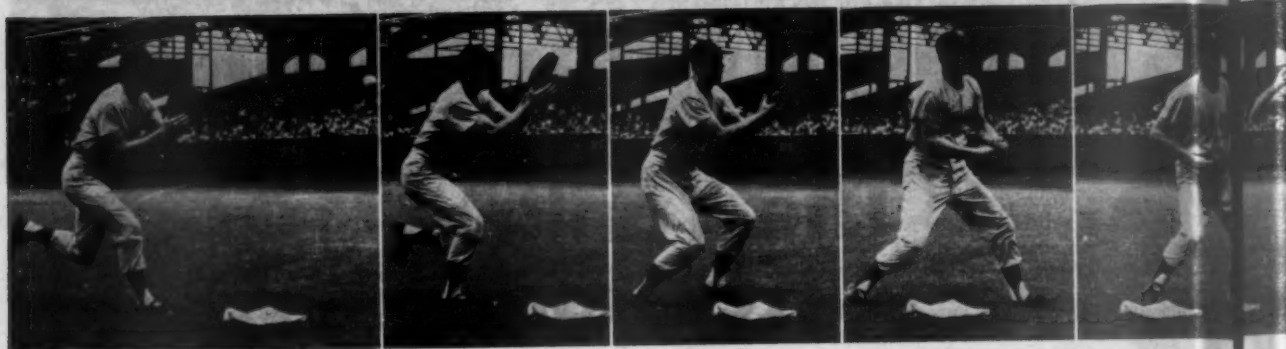
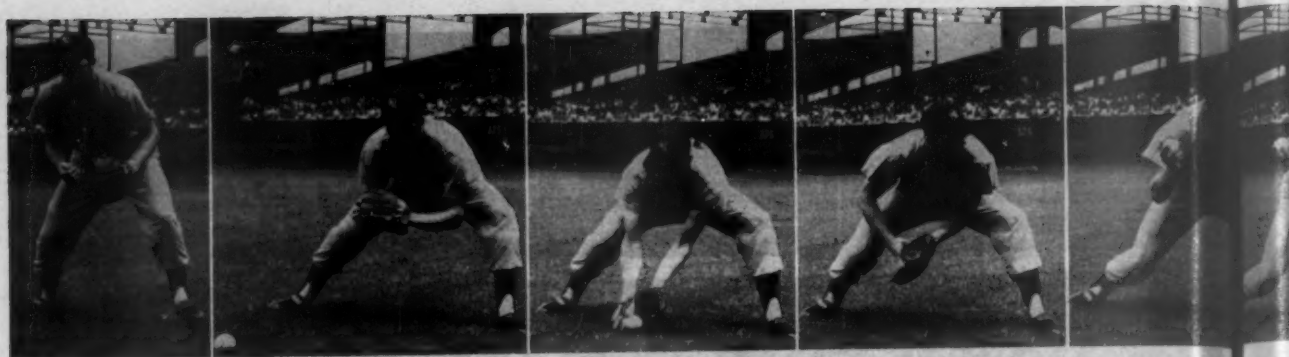
Get to Know Each Other. For maximum efficiency, the shortstop and sec-

ond baseman should know all the moves each one makes at his position. This is particularly true in the case of Kubek and Richardson. They spent much of their minor league careers together, and now with the parent club, they know each other like a book, i.e. their running speed, the type of ball each one throws, their mannerisms, and how each reacts to various situations. Tony explained: *As far as cooperating, we have signs back and forth which signify who is covering with a man on first base. On a steal we try to watch the signs from the catcher if it is a curve ball or fast ball — more or less a guessing game with the hitter. On a ball hit back to the pitcher we want to know who will receive it from the pitcher. We let the pitcher know before he ever delivers the ball who will be covering.*

Double Play: Shortstop's Throw. The shortstop has three types of throws to make when he is feeding the ball to the pivot. A successful completion of the double play depends as much on his accuracy as it does on the pivot man's throw to first. Tony stressed the need for more than one type of throw: *In playing shortstop, a boy should learn how to throw overhand, sidearm, and underhand. However, in throwing to*

By DON WEISKOPF

College of Education, University of Idaho





the pivot, he should use only the side-arm and underhand throws.

1. *Sidearm Throw (Series A)*. On a ground ball hit to his right Kubek stops squarely in front of the ball by bracing his right leg and sliding the inside of his right foot in the dirt. Tony's sidearm throw starts immediately after the ball is fielded. He steps with his left foot in the direction of the throw. Notice that Kubek brings the glove and ball up into a throwing position. He takes the ball out of his glove and

Series A

Series B

throws sidearm across his body. There are occasions when he will have to throw from a squat position, using only arm action.

2. *Underhand Throw*. The shortstop arches the ball as little as possible so that it goes in a straight line to the second baseman's chest. He makes the throw clean and simple. Give him the hand, and then let it follow through after the ball. The lay-up is used when the shortstop is close to the pivot. It is a simple, stiff-wrist, underhand toss to the pivot man's chest.

Double Play: Shortstop's Pivot. The shortstop has no standard pivot, but a good double play man pivots a number of different ways. Otherwise, the baserunner will know where to slide to upset his throw and break up the double play. Kubek uses the following variations:

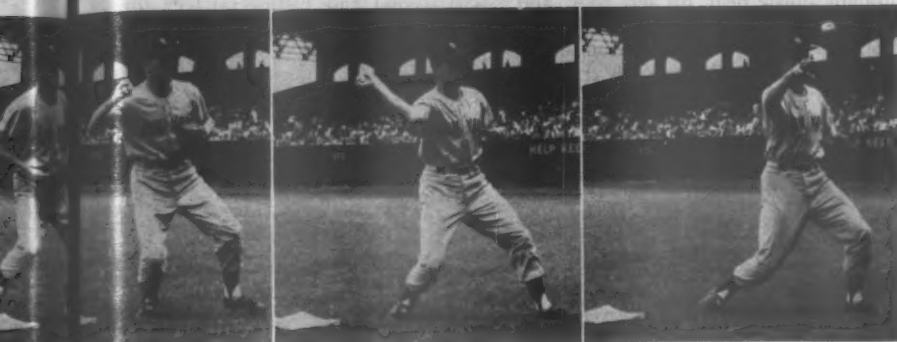
1. *Across the Base to the Right Field Side. Dragging With the Right Foot (Series B)*. This is the most popular pivot with the Yankees. It is most effective when the shortstop has very little time, and quick action is needed to get away from the oncoming slider. Kubek receives the throw from the second baseman a step in front of the bag. Then his right foot comes down two feet in front of the bag, and as he catches the ball, he places his left foot

Series C

Series D

down a foot past the bag, toward right field. He brings his right foot through and kicks the corner of the bag. In the meantime, Tony is moving the ball into throwing position. His right foot is

A few of the wall charts 35" x 23" showing batting styles of Mantle, Skowron, Kubek, and Richardson are still available. Mailed in a tube—50 cents handling charge.





Series E

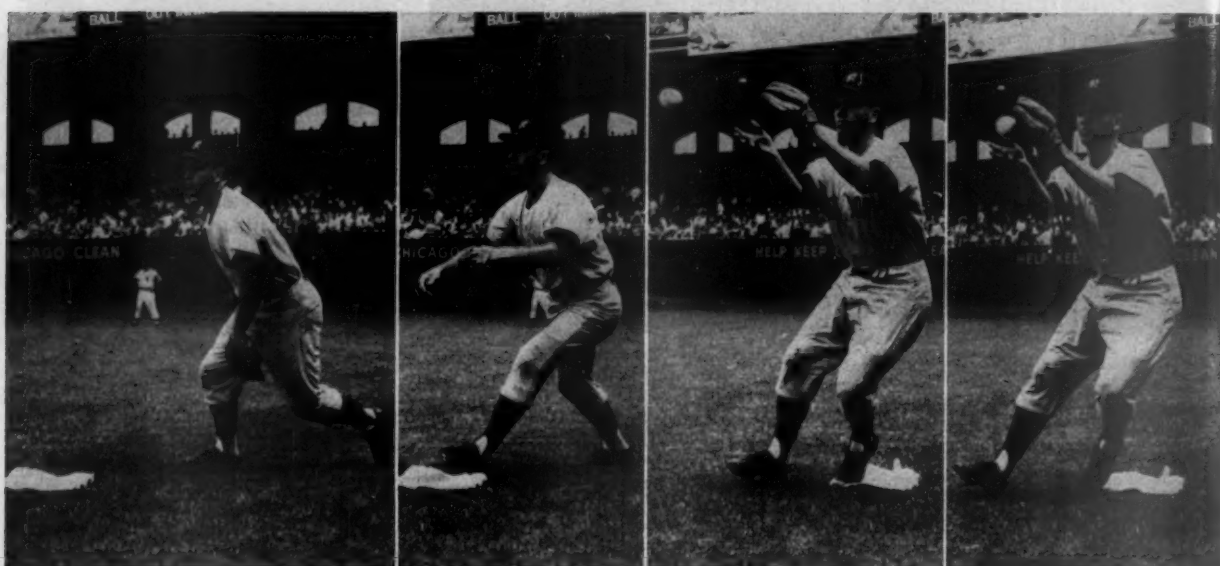


Series F

brought down near his left foot, and he steps toward first base with his left foot. He makes a three-quarter delivery throw to first base. With the runner close and on the infield side of the diamond, the shortstop finds himself

past second base by several feet, making his throw from outside the baseline.

2. *Right Foot, Step With Left and Throw (Series C).* Kubek uses this pivot. (Continued on page 63)



Drills for Quarterbacks

Red-Dog Single 12. Check-Off

THE purpose of this drill is to provide the quarterback with necessary practice in throwing the check-off pass when encountering a red-dog.

Instructions:

1. Place a center, quarterback, and fullback on offense. Any offensive back will suffice; however, we prefer a fullback, and he must line up in the fullback position (Illustration 1).
2. Station one linebacker on defense. This linebacker may vary his position and line up in any spot he desires.
3. Have the linebacker red-dog from his final spot. He may fake coming up and drop back to cover the pass.
4. Usually, he should come in from the middle and go either to the center's right or left. As shown in Illustration 2, he is coming in over the left shoulder of the center.
5. The quarterback uses proper footwork in retreating to pass and is looking straight ahead downfield.
6. The fullback must go in the direction indicated by the call of the quarterback, or he may block.
7. The coaching points for the quarterback to remember in this drill are: 1. When releasing the ball, look at the receiver. 2. He should break his wrist and lay the ball directly in the receiver's hands. 3. Since this is a most difficult catch do not *rifle* the ball. 4. Throw the football directly into the receiver with a slight lead. If the ball is thrown with too much lead, the receiver could be shaken up. He must go for the



ball and sometimes cannot see the defender, or the pass could be intercepted because the offensive man is usually closely covered. 5. As shown in Illustrations 3 and 4, the ball is released with short, quick arm action because time is essential.

8. Illustrations 5 and 6 show the quarterback has released the ball and is completing his follow-through as the ball is in flight. The receiver takes the ball without breaking stride.

13. Red-Dog Double Check-Off

THE purpose of this drill is to provide the quarterback with essential practice in throwing a check-off pass with both a fullback and halfback in the backfield.

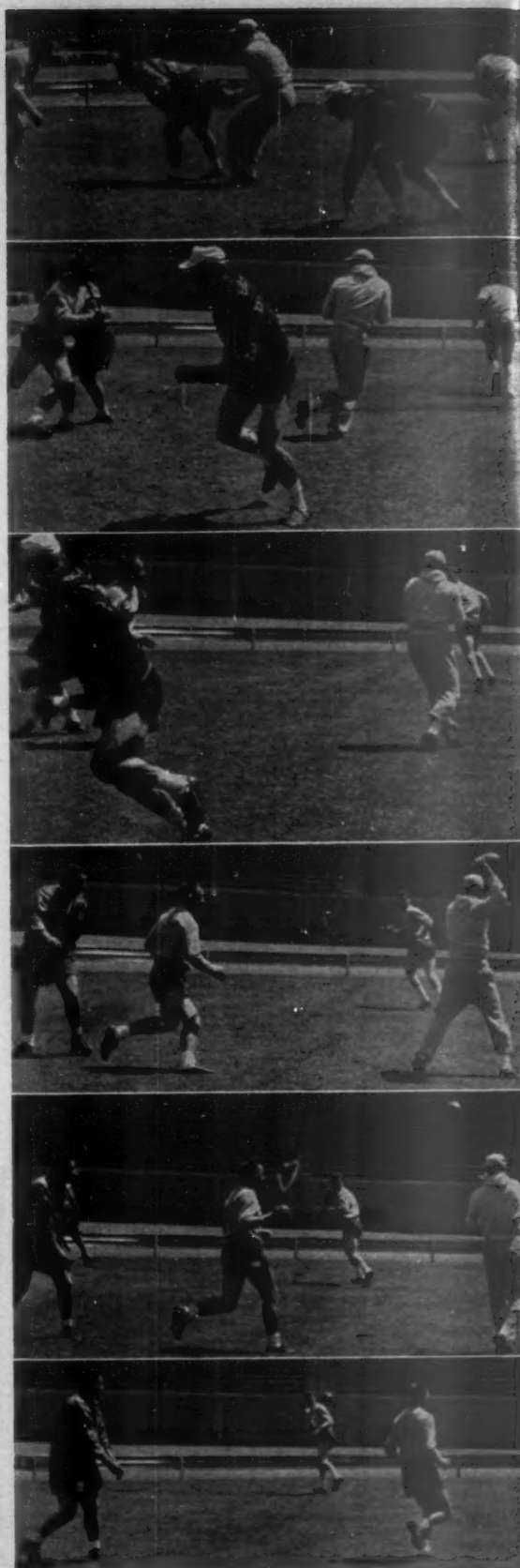
Instructions:

1. This drill should be used after the quarterback has mastered the single check-off drill.
2. Station a center, quarterback, and two backs on offense (Illustration 1).
3. Locate one, two or three linebackers on defense. They may vary their positions and assignments. One linebacker may dog and the other two should stay. Two linebackers may dog and one may cover or all three may rush the passer.
4. In this drill the offensive backs are running a divide so that the quarterback is given practice in hitting either man depending upon who red-dogs (Illustrations 2 and 3).
5. Coaching points for the quarterback in this drill are as follows: 1. If the quarterback is retreating as shown in Illustration 4, and the middle backer or the left backer dogs, he will usually unload the ball to the back on his right. 2. If the pass called in the huddle is a quick one, then the quarterback might go straight back rather than have his knees sideways so he would be in position to see and hit either back. This would be advantageous if the right backer dogged because he would want to hit the offensive back on his left side. 3. However, if the quarterback is retreating as shown in Illustration 4 and the right backer comes in, then the quarterback will turn up as he goes back and hit the offensive back on his left side. He must *sense* this man dogging since he is coming in from the blind side. 4. Again, a key coaching point to stress in this drill is the release of the ball so that the receiver can handle it without any difficulty. The passer must *ease* the ball into his teammate's hands.
6. The quarterback has released the ball, completed his follow-through, and the ball is in flight (Illustrations 5 and 6). The receiver is about to accept the football without breaking stride.

Run as a feature each
month — September 1960 — June 1961.

Prepared by **GEORGE H. ALLEN**
Assistant Coach, Chicago Bears Football Team
and author of "Complete Book of Winning
Football Drills."

Demonstrated by Chicago Bear quarterbacks,
Zeke Bratkowski and Ed Brown



Wilson
FOOTBALL
SPORTFOLIO
1961 EDITION



Wilson[™] TD[™]

THE QUARTERBACK



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FOOTBALL

OFFICIAL INTERCOLLEGIATE BALL

HANDLES "DRY" IN WET WEATHER

The "feel" and the construction of the Wilson TD make it best suited for the fast, open game that is taught today. Its tacky feel gives any quarterback that added assurance to pitch-out, pass or hand-off this modern ball with little fear of fumbling.

The TD's tacky feel is not merely a painted-on surface coating that can quickly wear off. Instead, this unique tack is tanned-in right at the tannery. That's why the TD handles "dry" even on a rain swept field.

And, the TD retains its shape—doesn't "grow" as some balls do. Superior construction provides size control, and coupled with tanned-in-tack means longer playing life.

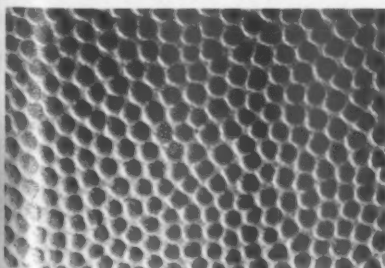
Let your ball handlers "feel" the Wilson TD, the ball that helps to build confidence.

COMMENTS FROM LEADING COACHES

"My players depend on TD tackiness, especially my quarterbacks who handle the ball all afternoon. I think the TD actually helps build confidence. On hand-offs, halfbacks hit into the line knowing the TD will stay with them. Mentally, they are well prepared to watch the line blocking ahead."

"I let my quarterbacks try out three kinds of balls. They picked the Wilson TD right away."

"My ball handlers like the feel of the TD. We don't worry as much about fumbles as we used to."



SELECT FULL GRAIN COWHIDE
Deeply pebble grained for better grip. Triple lining insures that ball will retain its shape and size.

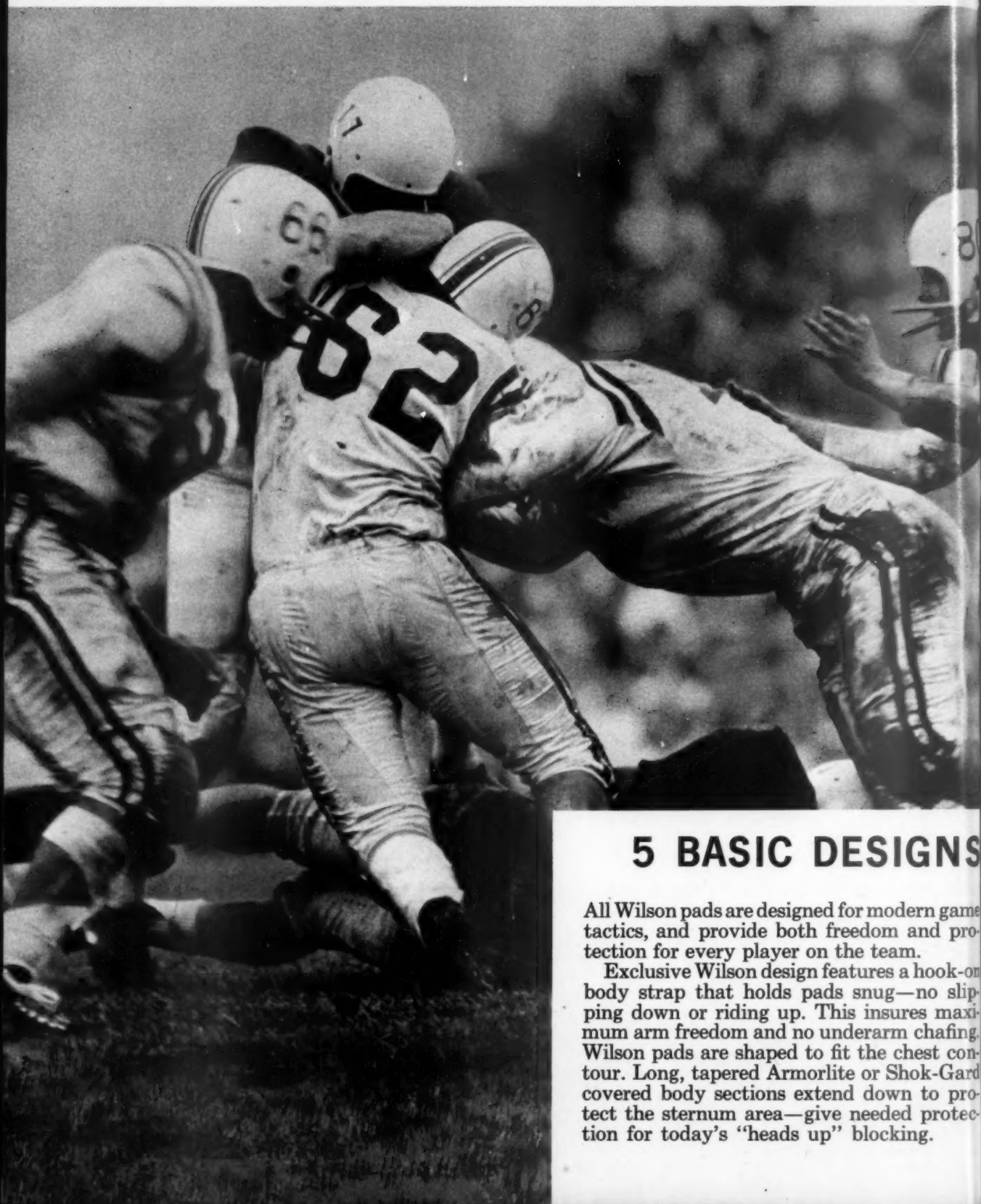


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GREAT "KICKING" BALL
For field goals or high, spiralling punts, no other intercollegiate ball has it over the Wilson TD.

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5 BASIC DESIGNSGI

All Wilson pads are designed for modern game tactics, and provide both freedom and protection for every player on the team.

Exclusive Wilson design features a hook-on body strap that holds pads snug—no slipping down or riding up. This insures maximum arm freedom and no underarm chafing. Wilson pads are shaped to fit the chest contour. Long, tapered Armorlite or Shok-Gard covered body sections extend down to protect the sternum area—give needed protection for today's "heads up" blocking.

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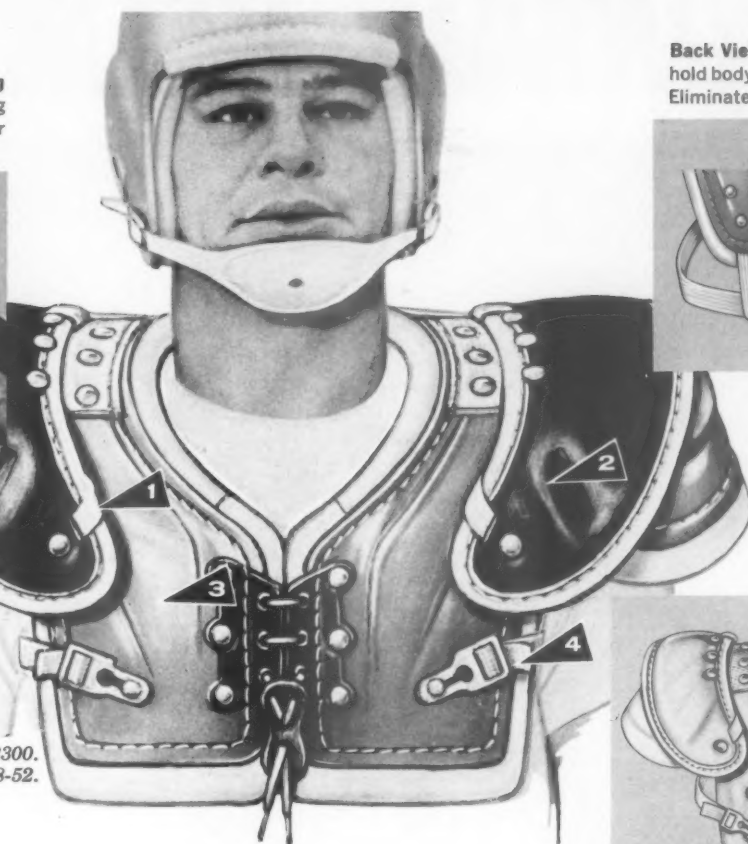
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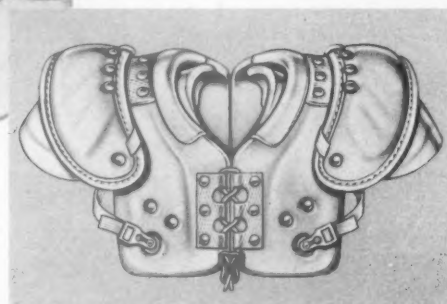
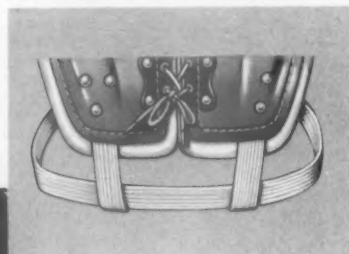
SHOULDER PADS

Airlite Cellular Padding
Superior shock-absorbing
material encased in nylon or
clipped in Shok-Gard.



Pictured is Model F3300.
Flat pad available in sizes 38-52.

Back View. Back extension straps
hold body straps in proper position.
Eliminate underarm chafing.



1. Web Lock eliminates sway, holds
epaulets in position without inter-
fering with arm movement.

2. Wing Swept corrugated epaulets
curve forward and down for better
protection. Anchored with heavy-
weight hinges.

3. Armorlite Sections extend
down to protect vital sternum area
and hug chest.

**4. Adjustable Hook-On Body
Strap.** Exclusive feature holds pads
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underarms. Easy to put on, take off.

New Shok-Gard® Pads Completely dipped to
form a layer of padding both inside and out.
These pads give more cushioning effect,
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inside and outside cantilever.

WE GIVE YOU THE RIGHT PAD FOR THE RIGHT JOB



FLAT PAD

Full freedom for arms,
neck. Padding and Armor-
lite parts hug protected
area with contour fit.



INSIDE CANTILEVER

Armorlite parts are raised
by cantilever webbing to
spread impact evenly
over entire pad area.



OUTSIDE CANTILEVER

A secondary bridge
arches up away from the
body. Impact absorbed
by body arches.



COMBINATION PAD

A bridge of Armorlite is
riveted to the outside
section of an inside can-
tilever type.

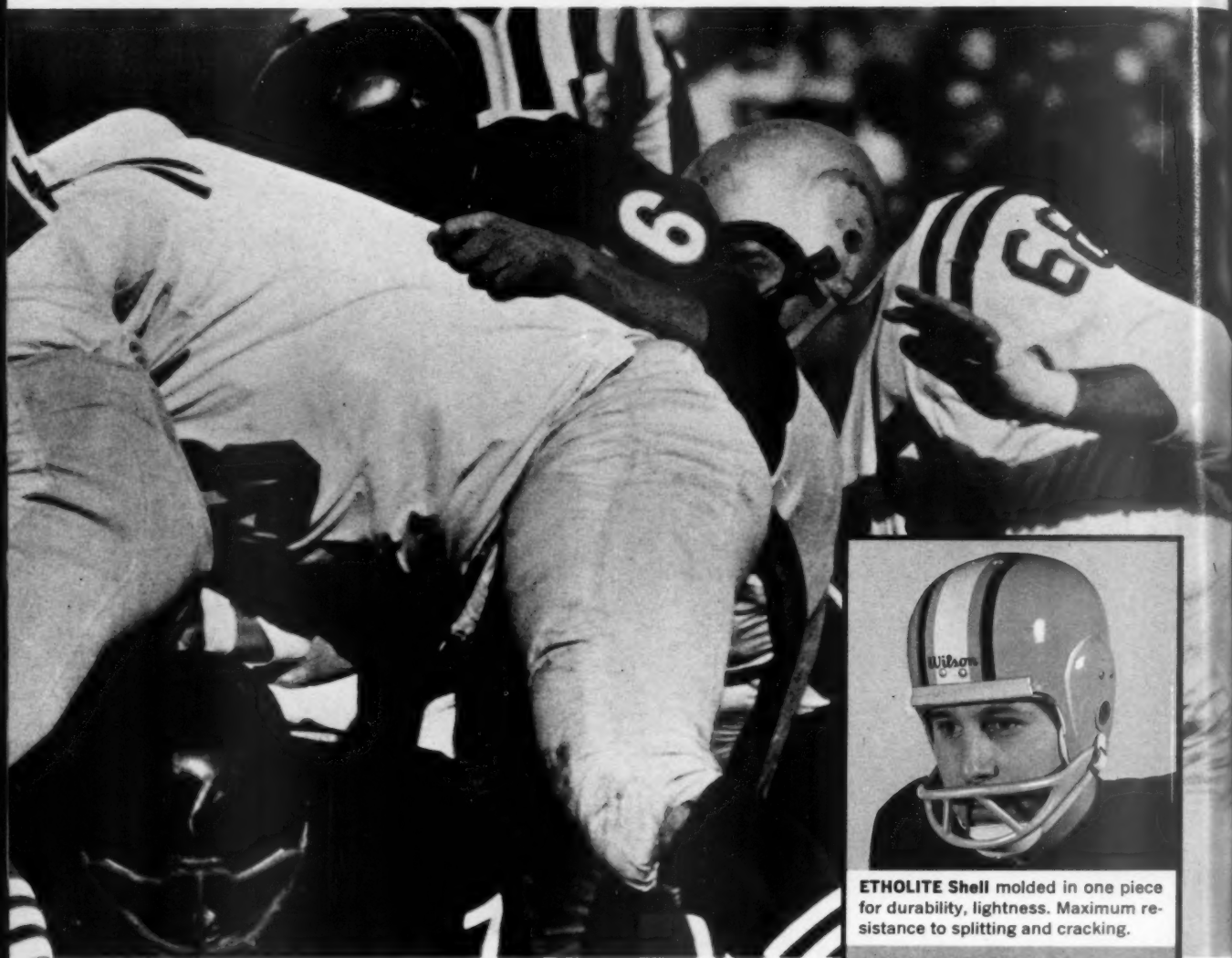


BULLDOZER PAD

Reinforced underarm
pads attached to body
transfers impact from
shoulder to trunk area.

Wilson

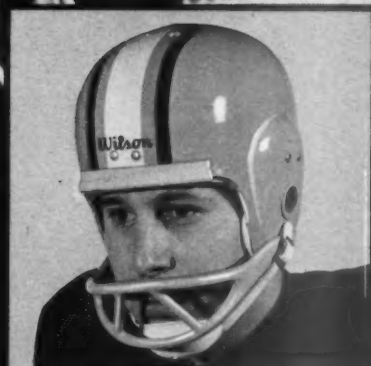
CUSHION AIR HELMETS



Cradle the Head in Padded Comfort. Designed to withstand the severest shocks from pile-ups. All Wilson helmets are one piece, molded of exclusive ETHOLITE—the only plastic developed especially for football helmet construction.

Blockers, tacklers and runners are assured maximum protection. The combination of airlite cellular and latex foam rubber padding absorbs heavy blows and distributes the impact over a wider area. Positioning of padding also allows cooling air to circulate.

For added comfort and safety, Wilson adds a new rubber “bumper” pad in front and back, plus a new and improved molded one-piece cup style chin strap that holds the helmet securely in place. Available in 5 molded-in colors, 11 painted colors, and a variety of stripings.



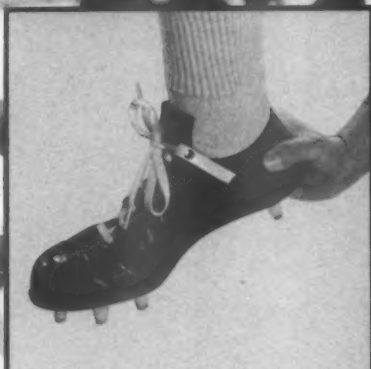
ETHOLITE Shell molded in one piece for durability, lightness. Maximum resistance to splitting and cracking.



Fully Padded. Head is completely protected by combination of airlite cellular and foam rubber padding.

Wilson

STRAP-LOCK SHOES



WILSON STRAP LOCK shoe can't pull off. Keeps shoe in sprint position for faster, easier running.



Oxford Model F9020. Genuine yellow back kangaroo leather, available in sizes 6-13, widths D and E.

Add Extra Speed to Lightweight Oxfords. Exclusive Wilson Strap-Lock does more than keep the shoe on the foot. It is designed to pull the shoe upward and forward from the heel. Shoe fits snugly—can't slip. Extra speed is the result. Speed for break-away backs, charging linemen, deceptive ends.

Wilson has 5 Strap-Lock models. Featured for 1961 are new cleat assembly, one-piece leather or sturdy Drilite® sole, sponge rubber sock-liner, and new polyethylene counters that mean softness and better fit at heel.

WILSON ALSO FEATURES A FULL LINE OF HIGH-TOP AND SPECIALTY SHOES IN A WIDE SELECTION OF LEATHERS.

**55,000 COMBINATIONS
OF COLORS, SIZES, STYLES**

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You get personal service from start to finish with Wilson uniforms. Only finest quality materials are used in every price range. Wilson knits the fabric especially to your order and superbly styles each outfit. Then Wilson dyes the fabric to your order with washfast team colors. And Wilson provides each player with a personal fit. Three Wilson factories and 27 distributing points assure you fast delivery.

BE SURE TO ORDER EARLY



PLAY TO WIN WITH

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The Changing Scene

This short report might have been entitled "Life Begins at Forty" for in reality this issue marks the founding of the Journal forty years ago.

There are basic truisms whether it be in athletics or in publishing. Change must be added to these basic fundamentals in order to keep an offense or a publication up to date.

Some of the changes which we have incorporated and which we were either the first in the field or the only publication to adopt are: Coaches' Clinic column each month; listing the addresses of the advertisers each month; year long features such as "Drills for Quarterbacks" and the two preceding features of this nature; Bulletin Board inserts five times a year; and the first attempt to arrange an article the length of "A Football Card File" in such a manner that only one side of a page is utilized.

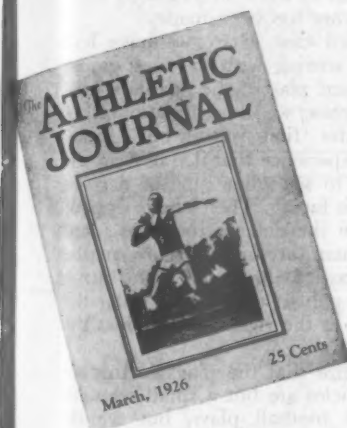
Following are the basic fundamentals to which we still adhere: 1. "The Athletic Journal is intended primarily for athletes and coaches of high school and college. It is our purpose to deal almost exclusively with one phase of Physical Education — Athletics. We believe that both players and coaches are concerned not so much with news items as with the fundamentals and techniques of the major sports" (from the March 1921 issue). 2. A firm belief that advertising and editorial matter should be kept separate and articles should not be written by personnel connected with various advertisers. 3. Pictures play an important part in the coaching of athletics and thus the lavish use of pictures enhances a publication's value. 4. Finally, paid circulation affords advertisers, readers, and publishers alike a means of evaluating a publication. Only through constantly improving our editorial package can we hope to increase the number of our subscribers thus making the Journal more valuable to its advertisers.

Combining these basic fundamentals with constantly changing ideas and concepts has, we feel, accounted for our new circulation figure of 23,000 subscribers. This is an increase of 6 per cent over last year and represents an average growth of 650 subscribers a year since our twenty-fifth anniversary fifteen years ago. The other publications in the field are either distributed free or sent largely to association members. Thus it can be said that the Athletic Journal has more individual voluntary subscribers than all other publications in the field combined.

A few advertisers and subscribers have been with us from the beginning and with each succeeding year the number of both has increased. All have made this notable milestone possible and to each we very humbly express our thanks. We look forward with anticipation to the years ahead and hope that we may be of even more service.

John L. Griffith

Publisher



More and More **LEADING TEAMS**
ARE WEARING . . .



BOSTON PATRIOTS. A.F.L.
WEAR HODGMAN CAPES

Hodgman

ATHLETIC CLOTHING

for warm, waterproof,
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Made with Horcohyde, Hodgman's exclusive blend of synthetics which combine to produce a leather-like material that's strong and rugged with unusual resistance to abrasion. Unaffected by oil, gas, grease or sun. Colors stay bright and fast and Horcohyde remains soft and flexible even in coldest weather. When dirty or muddy the garment can be easily cleaned by sponging with soap and water. In addition, Horcohyde Capes pack into minimum space when teams are traveling.

Cape permits players to get in and out of game quickly. Cape is held closed by rustproof snap fastener at neck and by player keeping hands in specially designed pockets as illustrated. Extra large parka hood fits over Riddell Helmet.

COLORS: Navy, maroon, royal blue, scarlet, cardinal, tan, light gold, Kelly green or black with steel grey lining.

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Deluxe Hooded Cape



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Football Card File

(Continued from page 10)

we have stayed with the idea of consistency, but between five or six times during a game, feel it is to our advantage to attempt to score on a long gainer. Of course, the reason we believe in this type of offensive theory is because it has been successful a number of times.

A problem develops, when to use a consistent play and when to use the long gainer. We feel there are three instances where the long gainers may be effective. The first such case is back of the 40-yard line. Ours is not an original theory, but like many other coaches, we have found it hard to score from 90, 80, and 70 yards out and thus think it is a good gamble to attempt the long run or the long pass from this area.

After scoring our first touchdown, we try to get the second one as quickly as possible. This is the second instance where the long gainer is effective. In high school more so than in college, opponents tend to let up when they get behind as much as 14 points. Also, we feel that the high school boy who is keyed up for a game will be emotionally let down as soon as his team has been scored upon. This then is one of the easiest times to score, immediately after the first score has been made.

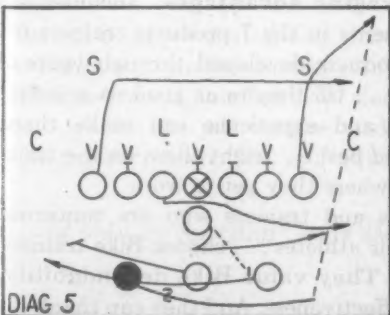
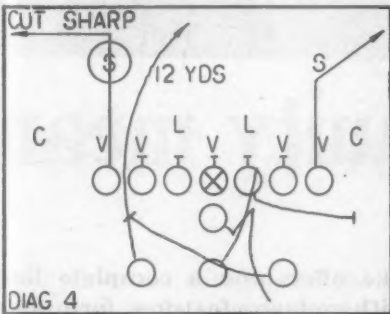
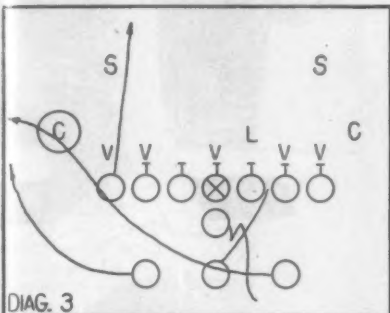
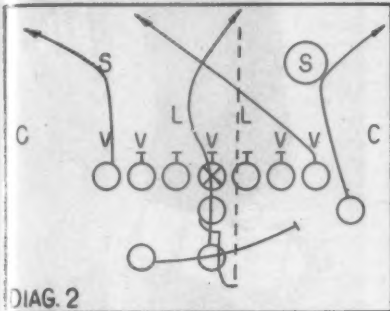
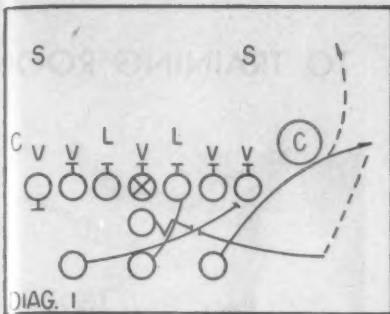
The third case where we have had success in scoring with the long gainer is the second play of the game. Like other coaches, we used to attempt to score on the first play, but found through experience that it is best on the first play to see what type of defense the team is facing. Then, if the opponents are in the defense that was planned for them, attempt to score on the second play of the game. Of course, most long gainers develop by using the right play at the right time against the right defense.

We realize that the plays in this series of articles are but a small segment of all the football plays, but we do feel that this group of plays will be a good starting point, especially for the young coaches.

The plays we shall describe are not our basic plays. Instead, they are, with a few exceptions, plays that would be added from week to week, put in for a special occasion or those a team might encounter at some future time.

Most of the terms we shall use to describe the offensive plays in these articles are common information to most coaches, but inasmuch as the definitions may not be the same to all concerned, they are listed with a brief ex-

(Article continued on page 73)
(First plays start on facing page)



PLAY PASSES

SCAT RIGHT (Diag. 1)

THIS is a simple play off the inside belly series. The quarterback fakes to the fullback, then to the left halfback, and options off the corner man. The right halfback sprints toward the corner man. If the corner man plays up, he goes to the quick flat; if the corner man plays soft, he turns up the field. In case the corner plays soft and the safety comes up, the team may go all the way. This play is difficult to defend in an umbrella defense. Good deception is necessary. A pro block should be used by the right end.

FULLBACK FOUR DEEP (Diag. 2)

A four deep pass off the fullback trap series is shown in this diagram. The quarterback makes a good dead-hand fake to the fullback with his right hand. After carrying a good head fake, he looks at the right safety and hits the flanker or fullback. Both the fullback and the flanker are looking to the right outside. The center and left guard try to occupy their opposition and open a hole for the fullback.

FLOOD LEFT (Diag. 3)

THE quarterback must carry his fake to the fullback in order to freeze the linebackers. When the quarterback reaches a position to throw, he watches the corner, and then either hits the left halfback who is flaring or the right halfback in the flat. During the 1956 season we completed this pass seven times in ten attempts.

LEFT HALF THREE DEEP (Diag. 4)

DURING the past fourteen seasons we scored 71 touchdowns on this pattern. From week to week the type of fake in the backfield is changed. Our ends keep the same pattern. Sometimes the fullback trap or fullback counter is used instead of the inside belly fake to the fullback. The quarterback must fake well with his hands and head. The fullback must fill where the guard pulls. It is best for the fullback to fake well and run over the opponents rather than stop and block.

REVERSE LEFT END ACROSS (Diag. 5)

ONE of our opponents used this play effectively. The quarterback flips the ball to the right halfback who hands it to the left halfback. It is necessary for the left halfback to hesitate one count before he goes. When the left halfback gets the ball, he looks to throw to the right end. If he is covered, he runs or throws short. The left guard steps with his left foot, hesitates one count, and hooks the end.

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Let AALCO Rebuild that Mat for You by Renovating the Filler and Encasing it in a Brand-New Cover with Extra Heavy "Rooted" Handles — Saving you 1/3 or More of the Cost of New Equipment!

A TYPICAL OLD GYM MAT



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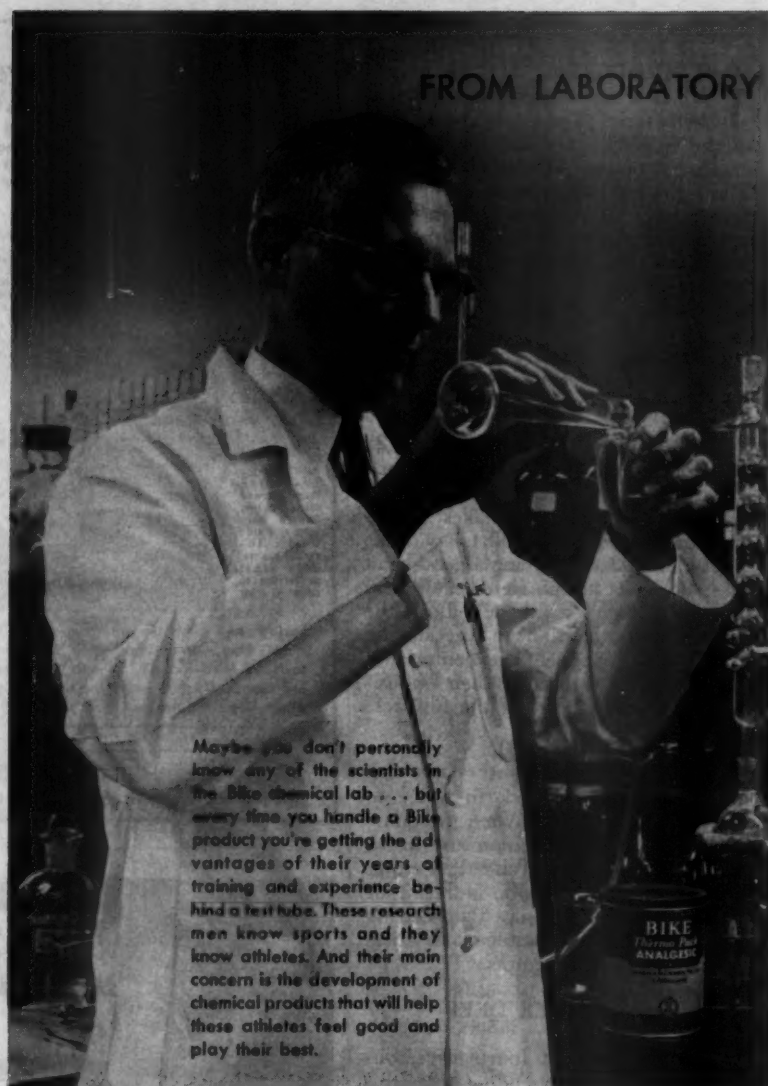
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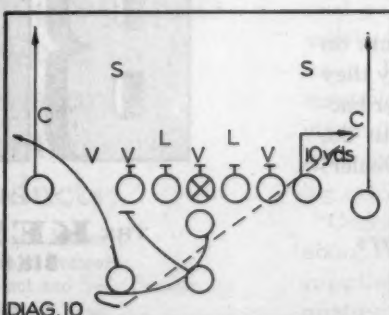
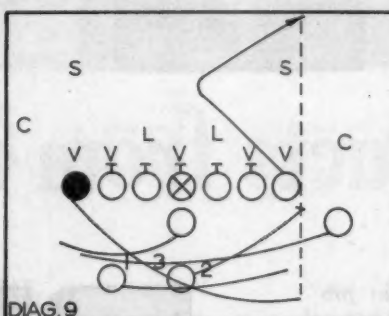
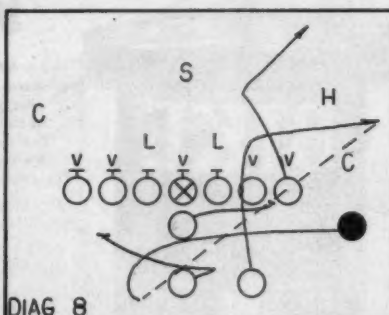
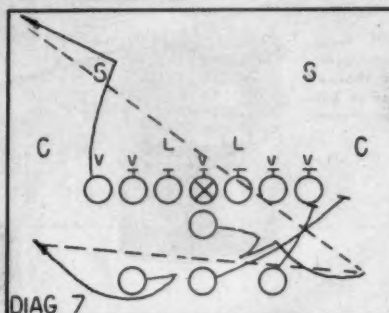
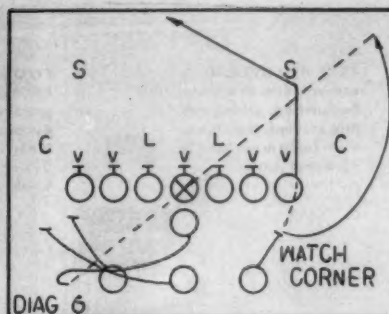
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DEEP FLARE (Diag. 6)

DEWEEY MAYHEW, whom we have admired as a student of football for many years, developed this play. The quarterback rolls hard to his left for 10 yards, stops by planting his right foot, turns, and throws. The right halfback blocks the right end if he comes and also watches the corner. When the corner drops back on the flow and takes three steps, the right halfback runs his pattern.

BELLY LEFT END OUT (Diag. 7)

THIS type of pass is excellent against a team that has an extremely short weak-side corner or one that fails to get depth quickly. A tall left end with fairly good speed is an asset. This pass works well against a team that fails to drop off their weak-side end to cover the left halfback. The quarterback will use a dead-hand fake with his left hand and when he turns to throw will try to hit the left end. If the left end is not open, he throws to the left halfback.

REVERSE, REGULAR PATTERN (Diag. 8)

WE use this type of pass any time the corner or the halfback is rotating too fast with a reverse play. It works well against either a three deep or an umbrella type defense. The right halfback and right end should both cut out at the same time. When he stops, the flanker will look for the right end. If the right end is not open, he will throw to the right halfback.

END AROUND (Diag. 9)

IF the left end can run and throw, this is an excellent play off the half-to-half reverse. We place the best ball-carrying ends at the left end position. Our fullback hooks the defensive end. The quarterback hands to the left halfback who hands to the right halfback. Then the right halfback goes in front and hands to the left end. Our left halfback will block the corner man if the end decides to run. The left end has the option of running or throwing. He should hesitate one count before he starts his path. When the left end gets the ball, the right end cuts out.

ROLL LEFT, RIGHT END OUT (Diag. 10)

THIS play will bother any team that fails to drop off the weak-side end. We have also noticed, especially in high school, that not many ends play pass defense well, mainly because they receive very little practice.

(Continued on page 32)

Mile Relay Strategy

By TOM ECKER

Head Coach, Kentuckiana Cinder Club, Louisville, Kentucky

BECAUSE it is the final event in most track meets, the mile relay often means the difference between winning or losing a close meet.

Many coaches feel that if they have four good quarter milers on their squad, they automatically have a good mile relay team. Consequently, they work their four relay men in an effort to lower their individual 440 times but often neglect the relay itself.

But the mile relay is more than just four quarter miles put together. There are other phases of relay racing in which a well-coached team can improve its overall relay time. Coaches who neglect this fact are greatly underestimating the importance of the mile relay as an event. By knowing and practicing the different phases of relay racing itself, the members of a mile relay team can turn in the times they are capable of running, as well as employ other less obvious skills to win the races that might otherwise have been a toss-up.

In the mile relay, many yards can be gained through smooth, efficient baton exchanges. A mediocre mile relay team with good baton passes can often defeat a team of better quarter milers whose exchanges are poor.

The baton is passed within a 20 yard zone — 10 yards on either side of the incoming runner's finish line. When he is getting ready for the exchange, the outgoing runner should wait until the incoming runner reaches a point four to seven yards away from the front of the zone where he is standing. Then he should dig out at top speed for seven steps and throw his right hand back to receive the baton, looking back over his right shoulder at the same time. His arm should be straight and his thumb and forefingers pointed downward to form an inverted V — the incoming runner's target. Ideally,

the exchange is completed when both boys are running at near top speed.

Headwork is just as important as passing technique. If the incoming runner begins to falter in his final stretch run, it is the responsibility of the outgoing runner to complete the exchange with a minimum of lost time and yardage. Usually, this involves waiting an extra moment and receiving the baton in the front half of the zone. On the other hand, if the incoming runner has a strong finish, the outgoing runner can use the whole zone and get a very fast exchange. Although the incoming runner is responsible for letting his teammate know verbally if the exchange is too fast, the burden of responsibility is on the outgoing runner.

It is the responsibility of the incoming runner to get the stick into the hand of the outgoing runner. The outgoing runner should never grab for the baton, but should hold his receiving hand as steadily as possible until the baton is placed in it. It is very difficult to pass the baton into a hand that is grasping for it.

Normally, the baton is handed off with the left hand, received with the right hand, and is immediately switched to the left. However, when passing on curves, as is often done on odd-length tracks, a smoother and faster exchange can be made by handing off with the right hand and receiving the baton with the left hand.

To develop baton exchange timing, the mile relay team should practice baton passing regularly. The practice can be worked into the regular workout schedule by having the boys run repeat 220's in an endless relay at quarter-mile speed. Or perhaps a few minutes could be set aside for baton passing at the end of each workout session.

Another way to cut valuable seconds



off mile relay times is by reshuffling the team's running order, so that each boy is running the leg which will contribute most to the total effort. Close races that might have been lost can often be won by the boys who are running in an order based on their individual running abilities.

When deciding the order in which the boys should run, many factors should be considered. If the team is made up of a group of front runners, it would probably be best to start the fastest quarter miler first to get the team out ahead, and let the second fastest run the anchor leg. However, a team of competitors would probably run a better relay by leading off with the slowest man and working up to the fastest man for the final leg.

The two most important positions as far as selecting the team's running order are the lead-off and the anchor legs. Many teams like their lead-off man to be a fast starter. But, if there is not a runner on the team who has a fast enough start to get out in front of the pack at the beginning of the race,

(Concluded on page 68)

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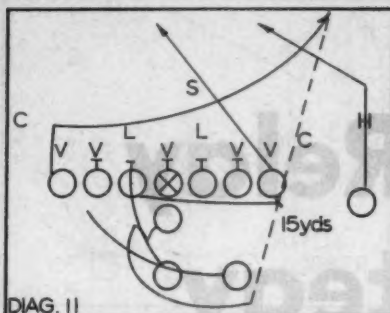
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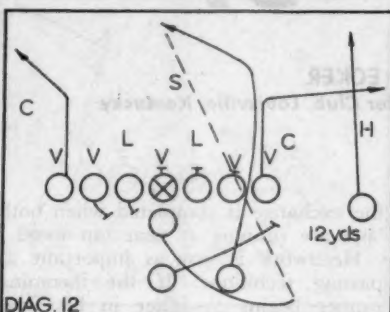


DIAG. 11

LEFT END DOUBLE CROSS

(Diag. 11)

WE have had success with the pass shown in this diagram. The faking to the fullback has the pull needed to eliminate the linebackers. Our left guard steps with his left foot and then blocks out on the third man to the right of the ball. The fullback fills where the guard pulled.

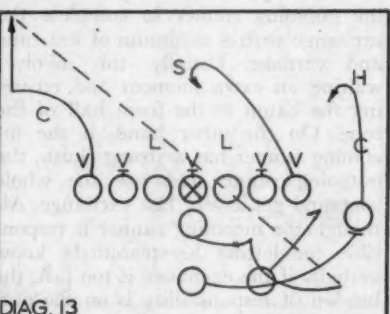


DIAG. 12

RIGHT HALF FOUR DEEP

(Diag. 12)

IF the safety rotates too fast with the ball, this play can be used successfully against a three deep coverage. It works better when the right halfback is tall and fast. The right halfback should ease through the line and watch the safety. When he is disregarded by the safety, he cuts to his left.

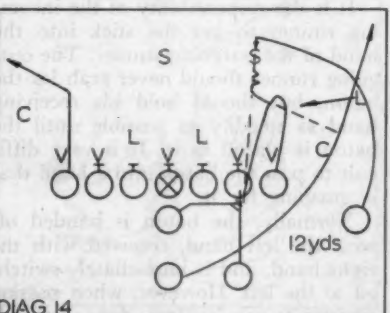


DIAG. 13

LEFT END OUT AND UP

(Diag. 13)

FROM the wing T we have had success faking a quick pitch to the fullback and hitting the left end on a hook. This play developed when the defensive halfback started to play our left end too tight. The quarterback fakes a quick pitch to the fullback and a pass to the left end. Then he drops out and deeper. The left end plants his left foot and breaks deep. The ball should be looped ahead of the receiver. If the receiver is not open, the ball is thrown to either of the receivers who have hooked.



DIAG. 14

QUICK PASSES QUICK RIGHT AND LATERAL

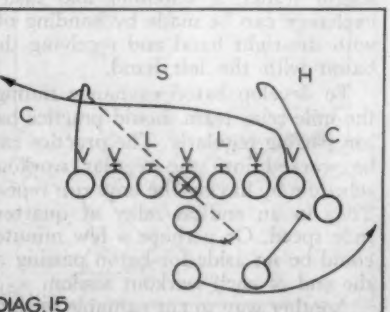
(Diag. 14)

THE quarterback takes two steps and gives a dead-hand fake with his left hand. As he turns his back to the line, he jumps and throws to the right end who is hooking. Then the right end laterals to the fullback coming around. The line should use aggressive blocking.

HOOK LEFT AND LATERAL

(Diag. 15)

THE quarterback makes a sweeping fake of a pitch out to the fullback. At the end of the fake the ball should be held high and thrown quickly to the left end who is hooking. After catching the ball, the left end laterals to the right end coming across. If the linebacker is between the passer and the left end, the passer can turn and throw to the flanker. This play has worked consistently with or without the lateral. If the left end does not lateral, the right end can hook over the middle.



DIAG. 15

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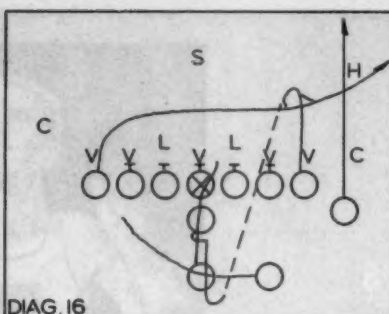
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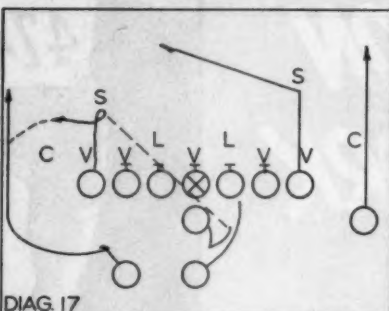
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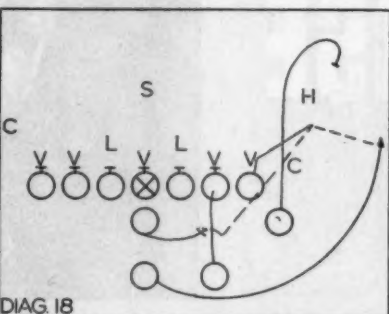
HOOK RIGHT AND LATERAL (Diag. 16)

OUR quarterback fakes to the fullback, turns, and throws to the right end who is hooking. Then the right end laterals to the left end coming across. The line should use aggressive blocking. Actually, on this type of fake, the fullback fakes well, but the quarterback puts the ball in his own stomach, makes no fake with it, gets his chest high, takes two long steps straight back, and watches the fullback until he turns to throw.



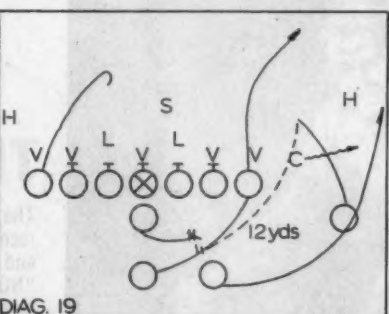
HOOK LEFT, GO AND LATERAL (Diag. 17)

ON this play the quarterback takes a deep step with his right foot, rides the fullback one step, and then fires to the left end who is hooking. The left end turns to the outside, and when forced by the corner, laterals to the left halfback. The left halfback should step in a pass protection position until the ball leaves the quarterback's hands. Any time the safety is covering the left end too tight he can drop back and throw to the right end deep across.



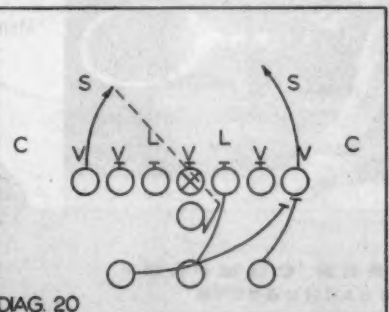
QUICK FLAT AND LATERAL (Diag. 18)

OUR quarterback uses a reverse pivot and a dead-hand fake with his left hand. The right end blocks two counts with his free shoulder, then breaks out and looks over his right shoulder for the quick pass. When the ball is thrown, the flanker goes deep and curls. The line must use aggressive blocking.



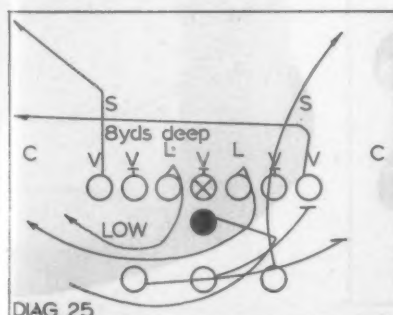
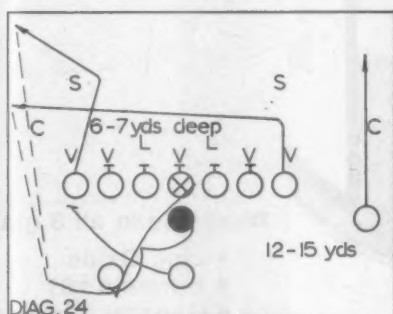
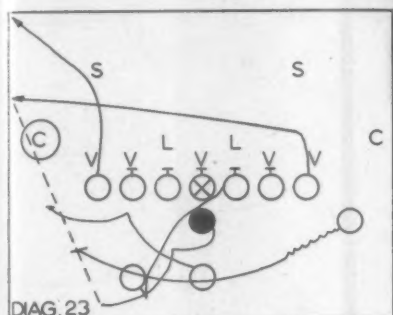
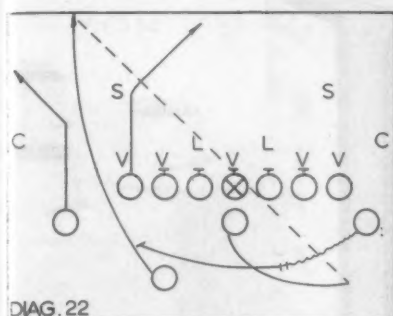
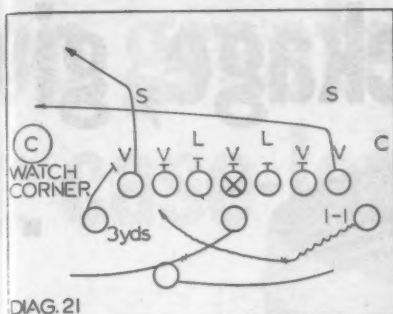
LOOK IN (Diag. 19)

THE quarterback reverse pivots and throws quickly to the flanker who is hooking in. The fullback fakes well over his right end, while the right halfback flares. If there is a defensive man between the flanker and the right end, the quarterback will pivot and look at the defensive man. If the defensive man is moving wide, he throws to the flanker. If the defensive man is not moving, he will either throw to the flare or the flanker late.



QUICK LEFT (Diag. 20)

THIS is a quick pass. The quarterback steps back deep with his right foot. Then he brings his left foot up next to his right foot, jumps up, and throws. The fullback fakes well, but the quarterback does no faking. He steps, jumps, and throws. On quick passes it is best for the quarterback to decide to which end he is going to throw depending on the receivers and the abilities and height of the linebackers.



BOOTLEG PASSES

DELAWARE BOOTLEG (Diag. 21)

ONE of Dave Nelson's fine pass plays is shown in this diagram. The right halfback goes into motion and fakes the half-to-half reverse and the left halfback also fakes the half-to-half reverse. The fullback sits as a flanker and blocks in on the end. The quarterback fakes to the left halfback, watches the corner, and either runs or throws to the right end who is coming across.

DIVIDE BOOTLEG (Diag. 22)

STILL using the fullback as a flanker, we use the divide pattern away from the quarterback roll-out. The left halfback should be tall and have good speed. He should look to his inside as he gets downfield. The quarterback fakes to the right halfback in motion and rolls out to the right. Then he stops behind his right tackle and throws to the left halfback.

MISSISSIPPI BOOTLEG (Diag. 23)

ON this play the left halfback hesitates one count and then fakes toward the inside leg of the right guard. The right halfback goes into motion and blocks the corner or end against a three deep. He will not cross the line of scrimmage until the quarterback says, *Go*. The fullback fakes and slides out to hook the end against an umbrella or the tackle against a wide six defense. Then the quarterback fakes to the left halfback, watches the corner, and either runs or throws to the right end who is coming across. He must call *Go* if he decides to run. We like this play because the blocking can be adjusted easily to any defense.

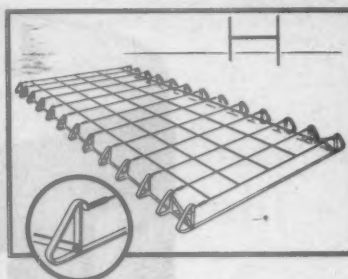
MISSISSIPPI BOOTLEG TWO

(Diag. 24)
THIS play is the same as the one shown in Diagram 23, but a different formation is used. It is a poor play against a three deep defense. Sometimes we throw deep to the left end if the safety rotates too much.

SWING PASS (Diag. 25)

A swing pass which all teams need because it places another burden on the defensive backs is shown in this diagram. The quarterback takes short steps toward the fullback, places the ball in his own stomach, and gives the fullback a dead-hand fake with his left hand. He pauses one count, takes a good look at the fullback, comes out hard three steps with the ball on his hip, relaxes as he watches the corner, and decides to run or pass. This play requires excellent faking, and we feel it is most effective when the quarterback intends to run. The guards take a step up with their right foot for two counts then pull.

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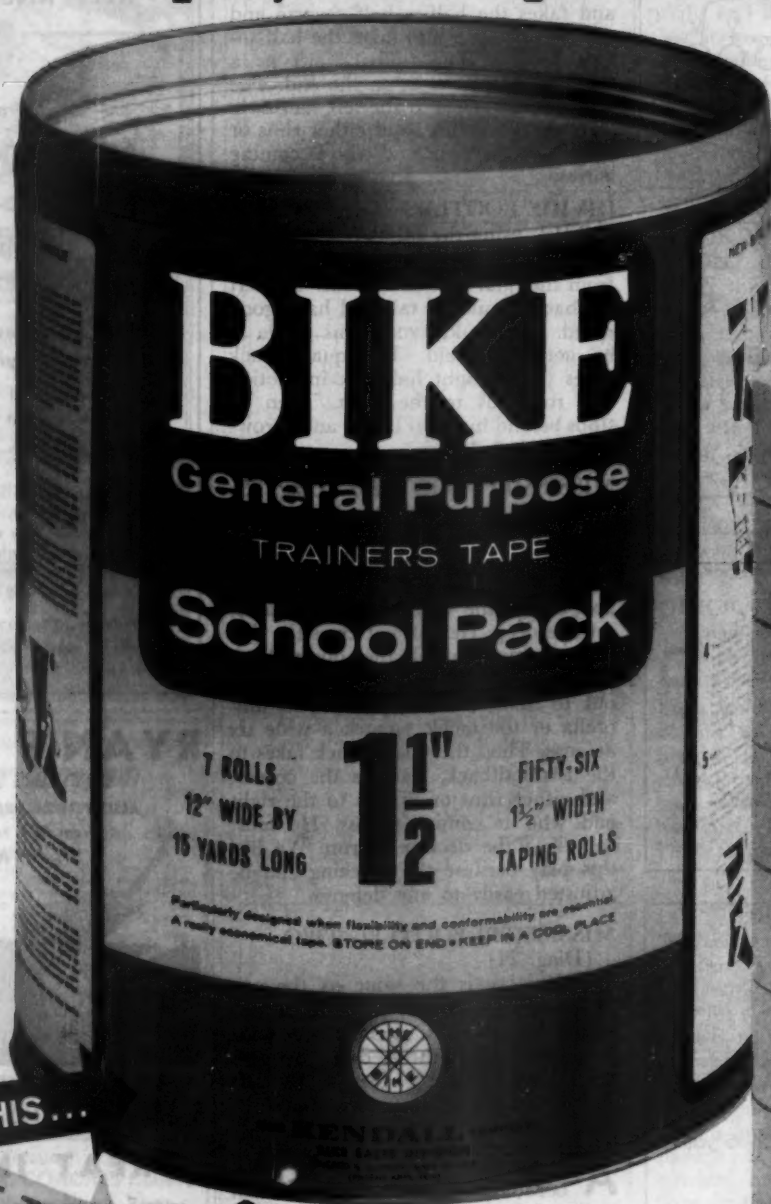
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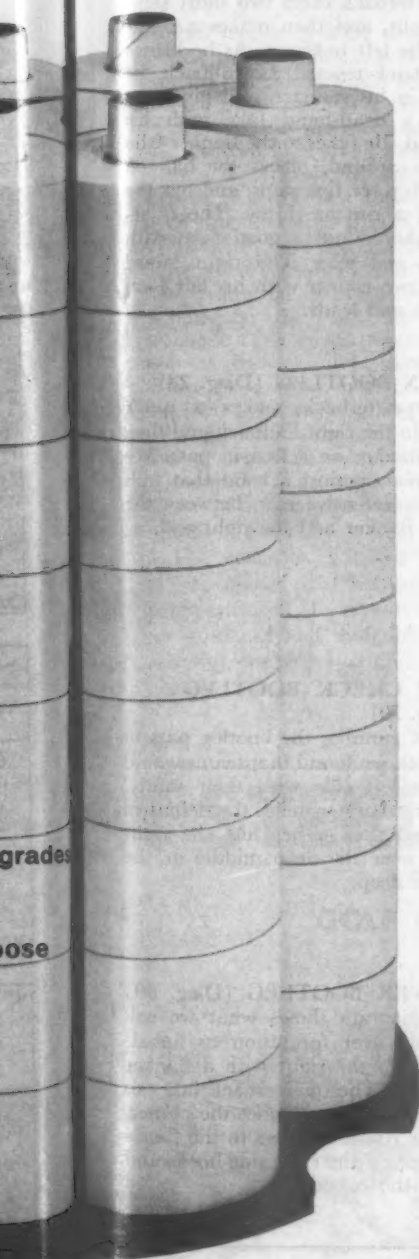


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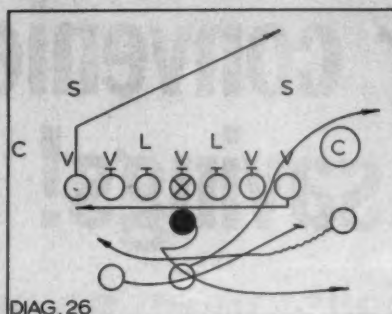
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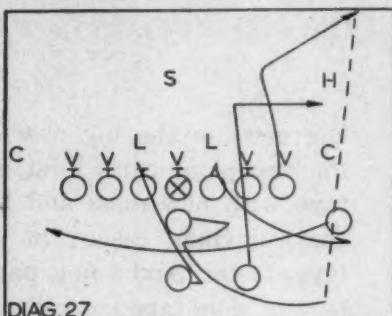
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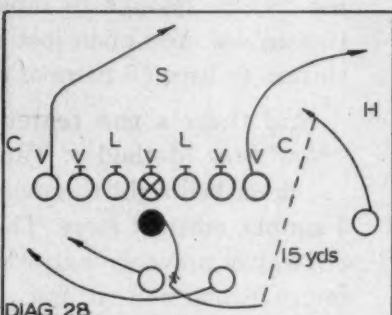
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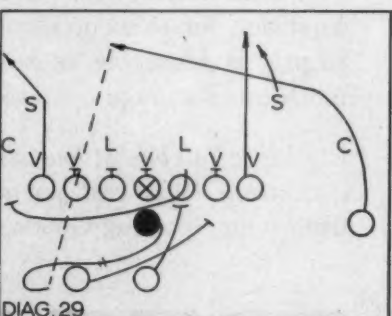
DIAG. 26



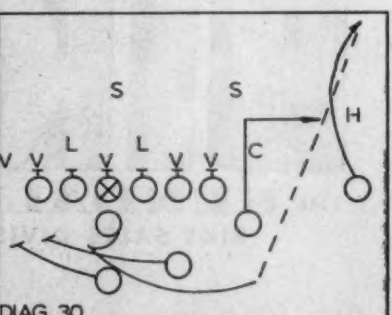
DIAG. 27



DIAG. 28



DIAG. 29



DIAG. 30

FULLBACK FLAT (Diag. 26)

THE quarterback fakes well to the right halfback; the left halfback comes behind and blocks the end; and the fullback goes into the flat. This play is good especially when the corner drops off when the right halfback goes in motion. Pulling the right end is optional, but with both the right end and the fullback leaving, most corner men will drop off.

FULLBACK COUNTER BOOTLEG (Diag. 27)

THIS bootleg pass was designed to go with the fullback counter series. The quarterback takes two short steps to the right, and then makes a slight fake to the left halfback. As he brings the ball back toward the fullback, he places it in his stomach and gives the fullback a dead-hand fake with his right hand. He fakes to the flanker who is coming around, places the ball on his right hip for five steps, and has the option of a run or throw. The quarterback should use a good fake with his head and eyes. The right guard steps up two counts with his left foot, then pulls and leads.

LOOK-IN BOOTLEG (Diag. 28)

THE quarterback makes a quick fake to the right halfback and then hits the flanker on a look-in pass. We use this play against a team that fails to place a defensive man between the offensive flanker and the right end.

SAFETY CHECK BOOTLEG (Diag. 29)

AFTER running the bootleg pass to the left, we found that teams would cover the left side with their safety. Our quarterback watches the defensive safety, and then either hits the right halfback over the deep middle or the right end deep.

END OVER BOOTLEG (Diag. 30)

THIS diagram shows what we call an end over formation or unbalanced line to the right with a flanker to the right. The quarterback fakes to the right halfback, watches the corner, and either runs or throws to the flanker. The line on the right side hooks and works to the outside.

To be continued in the April Issue

The Coach and Umpire as a Team

By JAMES SMILGOFF
Taft High School, Chicago, Illinois

THE nature of high school baseball as an educational activity reflects educational values which should be appraised by all team and game sponsors. It is incumbent upon the adult personnel involved to conduct themselves and their activity properly. An adult team approach is the best means to use in achieving this objective. Coaches and umpires are working toward developing a good game in which the skills of both teams are satisfactorily exhibited.

Both the coach and the umpire are teachers. The coach teaches the boys how to develop and strengthen their characters as they meet new situations which require deliberation. He teaches through leadership and examples in facing situations where decisions are necessary. The umpire teaches by means of decisions and correct interpretations of the rules.

The coach is a leader. He issues orders, makes final decisions, and dispenses justice. His players look to him for guidance and direction. The umpire has similar responsibilities and authority.

Coaches and umpires are public relations ambassadors. They are continually in the eyes and under the scrutiny of the public. Parents and youngsters interpret the baseball program through the actions of these officials. These are the men who carry the gospel of baseball to the public.

A coach organizes, modifies, controls his team, and prepares for each game. He has organization on the bench and in the field. The umpire has similar responsibilities. He must contribute to maintenance of organization and control on the bench and on the field through proper conduct patterns, correct decisions, and game control.

The importance of organization is reflected in a sign that hangs on the dressing room wall of the St. Louis Cardinals baseball team. *Organization is the art of getting men to respond like thoroughbreds. A thoroughbred gives sinews, heart, and speed. A jack-ass kicks.*

Among his other duties the coach must be an institutional representative. He represents students and parents who

are dependent upon him for the reputation of their school. The baseball field is the coach's classroom. While the school sets the climate, the coach carries out policy. He indicates what the school and community stand for. The umpire embraces similar responsibilities as a representative of his institution or association. He reflects its ideals, attitudes, policies, beliefs, and standards.

The coach is a coordinator. He coordinates the players, student managers and aids, the student body, and spectators. He acquaints them with the playing and ground rules. Once the game is underway, the umpire supplements and complements these activities. Coach and umpire thus share responsibility for the welfare of this phase of the game.

It is unfortunate that so many coach-umpire relationship factors characteristic of professional baseball have infiltrated the amateur game. On numerous occasions these relationships have been misinterpreted by spectators and players. In far too many instances players and spectators have pointed up differences in dress, rules interpretations, opinions, and decisions between umpires and players, while similarities have been ignored. The umpire is as vital and as necessary a part of the game as the coach and players. He has his function in baseball. It is much easier to win a plea by emphasizing these similarities than by harping on differences.

It might be well to remember when coming to grips with an umpire's decision: *Try to win an agreement, not an argument.*

Following is a creed for coaches and umpires:

(Continued on page 70)

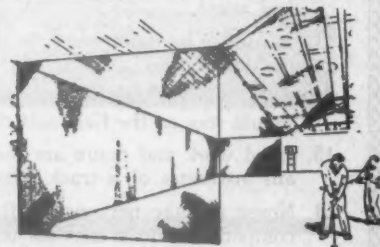
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Track and Field Axioms

By **CHUCK SILVEY**

Technical High School, Des Moines, Iowa

1. It takes hard work to get into shape, but it takes desire to stay there.
2. Plenty of sleep is a prime requisite of all champions.
3. Eat a big breakfast, a light lunch, and a good dinner.
4. Never eat between meals.
5. Smoking and drinking do not help develop a champion.
6. Get into the habit of working hard in practice, and the actual race will seem easy.
7. Never give up. Finish every race.
8. Never fall when a race is over. This type of behavior denotes a show-off, or a boy who is not in shape.
9. Always get a good warm-up.
10. A yardstick for measuring the true worth of a track man is not his ability to perform in his special event, but whether he is proficient in a second event.
11. A runner becomes mentally tired before he gets physically tired.
12. Even though his event is over, the track man should stay on the field and cheer his teammates.
13. Hard work and desire are the two most important attributes of a track champion.
14. Never mistake nervousness for fear. An athletic competitor who is nervous is geared to perform well; a boy who is afraid tries to find excuses why he should not participate.
15. Second wind comes shortly after three-quarters of the race is over. By pushing just before that time and by breathing deep, the track man gains his second wind sooner.
16. Never get lost in the pack. Develop the habit of running with the leaders.
17. Never try to carry a teammate when his race is over. A true winner will jog, walk, and recover by himself.
18. Whenever a man tries to pass, fight him off. Always pass another runner with a burst of speed.
19. Usually, runners are instructed never to pass an opponent on a curve; however, if a boy has considerable speed built up and feels he cannot contain himself, he should pass with a burst of speed.
20. Relay runners need a great deal of baton practice.
21. There is no substitute for hard work and desire.
22. Never let an opponent know how tired you are. Remember he is as tired, or more tired.
23. Be a stride and a half ahead before cutting in.
24. When a race is being run in heats, remember it is never enough to run merely to win your heat.
25. Never slow down before the race is over. Run ten yards beyond the finish line.
26. While waiting for your event, never stand around and watch. Never stay in the sun.
27. Run with your chin parallel to the track. Keep your eyes pointed ten yards ahead at all times.
28. Develop drive with the arms. In finishing a race, it has been found that by raising the knees and driving with the arms, a runner will be able to sprint faster.
29. Never overeat before a race. It is better to be a little bit hungry than to feel uncomfortable.
30. Always congratulate an opponent, regardless where you or he placed in the event.
31. Self-confidence is very important to the development of champions.
32. Saying you will be a champion is not enough; you must be a champion.
33. Set a goal. When it is attained, set a higher goal.

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THE VOLLEY IN TENNIS

Demonstrated and Analyzed by
HUGH DAVIS, New Trier High School, Winnetka, Ill.

BACKHAND VOLLEY

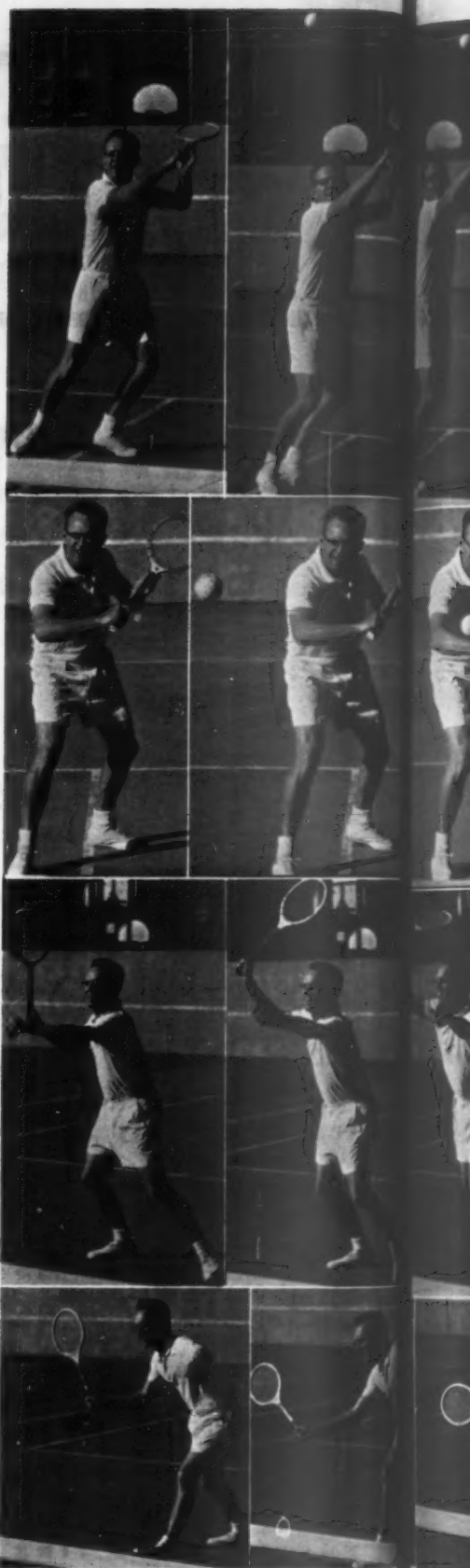
One of the important points in the high backhand, as in most volleys, is for the player to get the racket into position quickly with his arms away from his body. Notice the left hand is steadying the racket on the short backswing. Just before impact the racket head should be very high, above the ball if possible, and then the player's left hand should be released. At impact the ball should be hit with a blocking motion at a point off the player's right foot. The follow-through should be short, downward, and in the direction of the shot.

The low cross-court backhand is a difficult stroke. On a short backswing the racket should be back early, with the player's left hand holding it comfortably. His feet should be in line to help direct the shot and transfer his weight forward. At impact the racket head should be above his locked wrist, the racket face slightly open, the player's weight moving forward, and the strings meeting the ball far out front in a blocking action. Then the racket should move down and on the back and underside of the ball to give it clearance over the net.

FOREHAND VOLLEY

In anticipating the high forehand, the racket is reaching high. Illustration 3 shows clearly the short backswing with the player's wrist cocked and ready for action. On the forward swing the player's arm should be outstretched, his wrist locked at impact, and the ball met squarely, almost flat. Then his wrist should continue in its forward movement to add punch to the shot.

Finesse is required in the low forehand stroke. The racket should be brought back early, the player's head held high, and the feet should be in position. At impact the racket head should be slightly above the wrist, and the face open to a small extent. The racket strings impart an under-spin which lifts the ball over the net. In order to achieve the balance so essential in this delicate shot, the player's weight should be forward and his legs conveniently spread. From start to finish the player's eyes should be glued to the ball.



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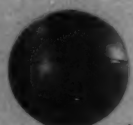
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Gary Kerkorian

Bobby Garrett John Brodie

Lee Grosscup

The Fundamentals of Forward Passing

By HOMER A. SMITH

Assistant Football Coach, U. S. Air Force Academy

WHAT makes a great passer? While the simple way to avoid the question is to say that they are born and not made, this is not an adequate explanation. Certain coaches have outstanding passers on their teams year after year, and their success cannot be explained by saying they find the passers who are born.

The purpose of this article is to examine the characteristics of four very successful college quarterbacks and in so doing review the fundamentals of throwing the football. This is not a comparison of the four individuals—Gary Kerkorian, Bobby Garrett, John Brodie, and Lee Grosscup—and it is not a judgment of their abilities. It is merely a list of the fundamentals which they exhibited. These four have been selected for the examination because they are former All-Americans whom we have observed.

Kerkorian. The first quarterback coached by Chuck Taylor, former Stanford coach, excelled in the single most important fundamental in forward passing—leadership. Although it may seem strange to classify leadership as a fundamental, it is true that a receiver will catch a ball thrown by one passer when he will miss the same ball thrown by another. It behooves a quarterback to work on his quarterback personality with the same diligence that he works on his throwing

motion. Kerkorian, who led his team to the Rose Bowl in 1951 and watched his coach become Coach of the Year, demonstrated such intense desire to win that his receivers caught fire and exerted great effort game after game.

Throwing play-action passes and running passes for the most part, Kerkorian developed the fundamental of keeping his shoulders and arms on balance when his legs and feet were off balance. There is an art in being able to throw off balance. Just before the ball is delivered the passer's arm and shoulders must be in the same relation to the target they are when he is throwing on balance. His shoulders must be squared with the line of flight of the ball, the ball must be cocked so that it can be thrown with an overhand motion, and the hand must follow through directly toward the target. The fact that the passer's

Homer Smith graduated from Princeton and also holds a degree from Stanford's School of Business. He served for two years as freshman coach at Stanford and last fall worked with the varsity backfield. He helped Jack Curtice with the preparation of his new book, "The Passing Game in Football." Shortly after the first of the year, Smith accepted his new position.

legs are moving or off balance must not be license to throw sidearm and without a follow-through. It is interesting to notice that Kerkorian always threw to a spot—a nose, for example—and not to the whole figure of the receiver.

Although Kerkorian was not tall, he had unusually large hands which enabled him to handle the ball and fake with it without losing control. Passers can make up for lack of height, weight, and speed, but seldom can they compensate for small hands. The throwing hand must fit far enough around the ball so the passer can fake a throwing motion without having it slip away from him.

Garrett. The next of Stanford's All-American quarterbacks did a great deal to mold his coach's thinking about the passing game. Bobby Garrett, who was the first college player selected by the professionals in 1953, believed he could control and move the ball with short passes, and he did just that. A firm belief in one's ability to complete passes can be classified as a fundamental because it has something to do with completing passes. When great passers are described as cocky, cool, poised or competitive, often the characteristic is nothing but a strong belief in the passer's heart that the next pass will

be complete.

Garrett's throwing motion was a picture of sound fundamentals. After watching him in a college game, professional quarterback, Norm Van Brocklin, was quoted as saying that the two greatest passers in the country were Otto Graham and Bobby Garrett. Just before starting his throwing motion the ball was held high with both hands, and his feet were on balance. Simultaneously, he would step toward the target, cock the ball high behind his ear, and point his left arm at the target. The throwing motion was overhand, thus minimizing the lateral error. As the ball was released, his hand was palm down causing the index finger to leave the ball last. After stepping toward the target his left leg was planted, allowing the shoulders, hips, and arm to pivot around the leg.

Since he did most of his passing from a spot eight or nine yards behind the center, Garrett was forced to learn one fundamental the hard way—stepping into the onrushing linemen and delivering the ball with a complete follow-through. Drop-back passes will not be effective until the passer masters this fundamental—until he learns not to let the imminent blow affect his throwing motion.

Garrett brought out the value of an-

other fundamental—knowing the characteristics of each receiver. A passer must allow for height, speed, and pet movements which affect the timing of patterns. His coaches admit that he did about as much in coaching the receivers as anyone.

Brodie. His forte is throwing the short passes accurately and at the instant the receiver is open. He was not born with this accuracy. Brodie worked hard to master two fundamentals which enable him to do it. First, his arm moves the shortest possible distance from the ready position (where the ball is held while the passer waits for the receiver to get open) to the cocked position. There is no waste motion. He can deliver the ball a fraction of a second after he sees that the receiver is open, giving the defensive backs a minimum time to react. Second, his feet move quickly to put him on balance the instant before he throws. This ability to jump onto perfect balance before he starts the throwing motion enables him to throw with exceptional accuracy.

To go one step further in analyzing Brodie's ability to throw fast and accurately, it is apparent that he keeps his feet moving while he *hangs* in the pocket of protection. Even though there is no place to go, his feet are

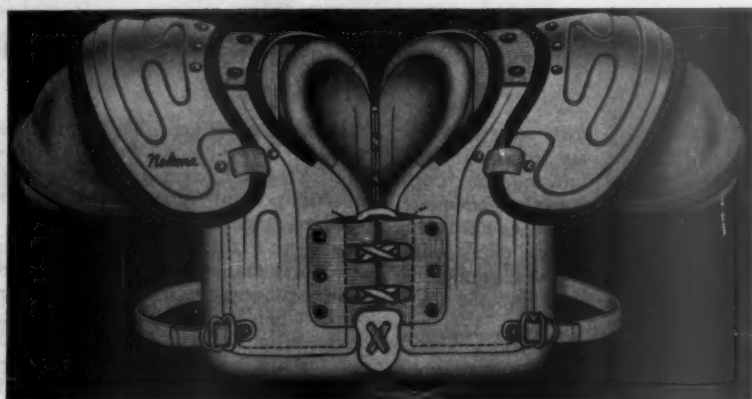
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moving constantly. Perhaps the explanation of the soundness of this practice is the same as it would be for a tennis player receiving a service. Sensing that they must be ready to move their feet quickly, good players will walk for the service with their feet constantly in motion.

As a right-handed T formation quarterback drops back to throw a pass, it is very important that he not take his eyes off the rushers who are coming at him from his left. If he back pedals this is not a problem, but if he turns and runs back it is. Brodie is able to run backward with his legs crossing over one another and at the same time keep his eyes on the line of scrimmage. This fundamental is not learned overnight, and, if a quarterback chooses to use the Brodie technique of running back, he must work hard on keeping his head turned enough so he can see all of the rushers.

Grosscup. Jack Curtice's passers have compiled phenomenal records, and the best of the group, from a statistical standpoint, is Lee Grosscup. Grosscup, who is now a professional, is an example of what hard work will do for a passer. Although hard work cannot be listed as a fundamental, this article would not be complete without mention of its importance. Grosscup believes that during the summer months he threw a football as many as 2000 times in a day. A boy could not throw 1000 or even 100 long passes in a day, but there is almost no limit to the number of short passes that can be thrown. These long hours of practice gave him a rare touch on the ball. Evidence of the touch is the fact that at the University of Utah, averaging 25 passes a game, he threw for six straight games without an interception.

With hard work Grosscup also mastered the fundamentals of keeping track of the positions of the defensive backs as he was watching a pattern develop. A great passer must be anticipating the move of the defensive man at the same time he is deciding how much to lead a receiver. On some passes it is feasible to look right at the defensive man until just before the ball is thrown. Coach Curtice believes that when one defensive man is being worked on with a two-man pattern, the best place for the passer's eyes is right on the defender.

Grosscup's interception record indicates that he was an artist at throwing the ball away legally. There is an ideal method of getting rid of the ball for each type of pattern thrown. It is not within the scope of this article to discuss these methods, but certain pass-

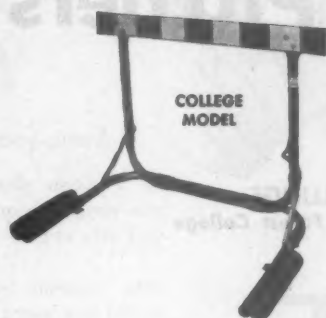
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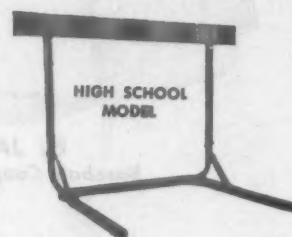
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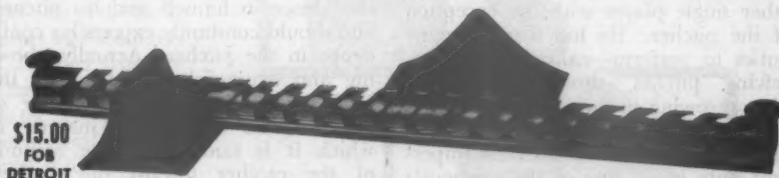
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Catchers— Help Your Pitchers

By JACK STALLINGS
Baseball Coach, Wake Forest College

THE catcher is one of the most important men on the baseball team, probably more important than any other single player with the exception of the pitcher. He has a great many duties to perform—calling signals, receiving pitches, directing defensive play, throwing to the bases, and blocking home plate, to mention just a few. However, we feel that his most important duty is not any of the previously mentioned fundamentals, but is to help the pitcher in any way possible to win games. A catcher may perform all the routine fundamentals of receiving satisfactorily and still fall short of being a good catcher if he thinks only of what he is doing and forgets about the pitcher. On the other hand, many successful catchers have been just average receivers but have had that magic quality of getting the most out of the pitchers and have been important in helping their teams win games. The catcher must remember that his main purpose behind the plate is not to field flawlessly, look like a pro or to throw out every runner, but is to help his pitcher in every way possible. We shall discuss what we consider to be some of the ways a catcher can help his pitcher.

Attitude. A catcher's attitude is just

like a bad cold—it is contagious and will spread to the pitcher and to the whole team. The catcher must show confidence in himself and his pitcher, and should constantly express his confidence in the pitcher. Actually, showing and expressing confidence in the pitcher is not so much a matter of what is said but in the manner in which it is said, or in the attitude of the catcher toward the pitcher. Often, a great deal of confidence can be expressed without uttering a word, or a lack of confidence can be expressed by a mannerism or an action. A confident attitude on the part of the catcher is even more important than confident talk.

Just as confidence is contagious and spreads from the catcher to the pitcher and to other players, so is hustle contagious. A catcher who hustles, bounces arounds, runs out to his position, and keeps alert and awake will often

Jack Stallings graduated from Wake Forest in 1955 and then coached for the next two years at Hanes High School in Winston-Salem. The following year he returned to his alma mater as assistant baseball coach, and last season was elevated to the top spot. Last year he authored an article for us entitled "Individual Base-Running Strategy."

keep his pitcher hustling. Of course, we do not want our pitchers running all around the mound and hustling in that respect, but we do want them to be alert and awake and bear down at all times. A word of encouragement, a quick movement or two or a gesture of some sort, will often help the pitcher *shake himself*, get back into the proper frame of mind, and bear down a little harder. Catchers may find, that instead of a constant stream of chatter directed at the pitcher or other teammates, one good shout will do more to wake a player up or keep him hustling and in the game.

Catchers can often help their pitchers by relieving tension which has built up in the heat of a game. Often, a conference on the mound between the catcher and the pitcher is not one of top-level strategy, but simply a bull session to try and relieve the tension. In his book, *Baseball Is a Funny Game*, Joe Garagiola tells of the time he went out to Johnny Klippstein in a tense situation with the bases loaded and said: *John, if you make him hit the ball to you and if you throw it to me, I promise you I'll throw it to first base for the double play, and that'll get me about ten votes for next year's All-Star game.* The batter promptly hit into a pitcher-to-home-to-first double play. A catcher may not have the wit of Garagiola, and may not be able to think of such amusing statements, but often a word or two at the right time will help the pitcher *loosen the top button* and do a better job.

The most important relationship between a catcher and a pitcher, and the thing that ties them together more closely than anything else, is the signal for each pitch. The signals are the one link between a pitcher and a catcher, the one method of communicating throughout the game, and the catcher's attitude in giving signals and getting together with his pitcher on signals can be the most important part of his job.

A catcher is in good position to tell what the batter is anticipating or expecting, and can often do a great deal to help the pitcher by calling for a pitch he knows the batter is not expecting. However, the catcher must remember that the pitcher is the man who must throw the ball to the plate, and he is the man who will get the blame if the batter gets a base hit, so he must be the player who makes the final decision on what is thrown. The catcher may know what *he* thinks is doing the most, and he may know what *he* thinks the batter is expecting or looking for on the next pitch; but the pitcher is the one who can tell how *he* feels, what pitch *he* thinks is doing the

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most, and, most important, what pitch he has the most confidence in for that situation.

The most important point is not what the catcher wants thrown, but what the pitcher wants to throw. The quickest and easiest way for a pitcher to lose confidence in his catcher is for the receiver to be stubborn about signals that are shaken off or to *second guess* the pitcher when a hit comes off a pitch the catcher did not want thrown. A catcher should try to outsmart the batter and call for the pitch he thinks is appropriate for the situation, but if

he and the pitcher disagree, the catcher must let the pitcher throw his own game. In a game, the catcher is not giving signals to order the pitcher to throw a certain pitch. Signals from the catcher are suggestions to the pitcher, and generally the pitcher will go along with an experienced catcher, but should they disagree, the pitcher must be allowed to throw what he wants. The mental attitude of the pitcher, when he is forced to throw a pitch he does not want to throw, will do more harm than a surprise pitch will do good.

Studying the Pitcher. Every pitcher reacts differently to different situations, and a wise catcher will try to learn just what actions bring about the best results in each pitcher. Some pitchers must be threatened and harassed in order to do a good job on the mound, while another pitcher in a similar situation may need sympathetic understanding and encouragement. It is very important for the catcher to study the members of his pitching staff and try to learn which methods produce the best results with certain pitchers—what works for one may be the worst thing that could be done for another. A great deal has been written and told about the way Roy Campanella alternately threatened and pleaded with Don Newcombe to get the big righthander to bear down constantly, and Campy's handling of other Dodger pitchers points out the importance of recognizing the differences in temperaments and working with each pitcher accordingly.

Studying the Opposition. The catcher, as the player who directs the team defense, is in a good position to help his pitcher and team by trying to figure out what the other team is planning to do. An alert catcher may detect the batter moving to the front of the batter's box and suspect a bunt, or he may watch the third base coach giving signals and pick up a steal sign or a hit-and-run. Often, the catcher can only guess what the other team is going to try to do, but an alert receiver, with the help of his teammates, can sometimes pick up a signal or a tip-off on what is going to be done and help the pitcher out of a hole.

Giving the Target. The manner in which a catcher gives the target can often mean the difference between a pitcher having good control and poor control. A good target gives the pitcher something definite to which to throw, and provides something for him to concentrate upon, both vital factors in good control. We like to have our catchers assume their regular receiving stance with their feet spread and the mitt held directly in front of the face and just below the eyes. The face of the mitt should be facing the pitcher squarely and should be held still and steady until after the ball is thrown, thus presenting the pitcher with a steady target throughout the wind-up and delivery. This position and target should be the same whether the catcher wants the ball delivered inside or outside, high or low. If the catcher wants the ball inside, he should move his entire body to the inside, not just move his mitt. In that way, no matter where the target is given, the mitt is

(Continued on page 56)

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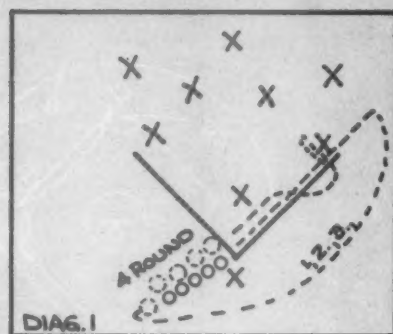
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Base-Running Fundamentals Integrated Into Purposeful Drills

By THOMAS A. PETROFF

Baseball Coach, Rider College, Trenton, New Jersey



the center of gravity, the player's body is thrown back.

Common faults are: 1. Lack of relaxation in pumping the snapping arms as a result of tensed fists. 2. Pumping arms thrown over the head or flung too far back. 3. Head thrust back with the jaw and neck muscles tightened. 4. Toeing out or duck walk running which results in loss of distance.

General points to remember are: 1. Run hard on every batted ball. 2. Do not watch the ball. 3. Run in a straight line. 4. Avoid lunging at the bag. 5. Make the turn at first base hard when necessary using the arc method. 6. Notice the arm of each catcher and outfielder. 7. Observe where the ball is hit and how it is fielded. 8. Listen to the coach.

Before any drills are used, it is essential for a runner to get a good start from the batter's box, obtain the proper body angle, and establish a relaxed harmony between the propelling leg and the snapping arm.

The acquisition of these three basic fundamentals in running plus alertness, desire, and aggressiveness integrated into meaningful drills will insure the correct responses to a given situation for the individual and team success in a ball game.

Drill A is shown in Diagram 1. In executing this drill have a team on defense and an offensive team lined up in a file to the side of home plate. Each member of the offensive team swings at a pitched ball. Upon contact, the base-runner sprints to first base and the time is recorded by the manager. Following comments, he runs back to the end of

(Continued on page 68)

It has been said that some individuals are blessed with inherited characteristics which give them a springboard for good performance. But many of us, for various reasons, have never realized our ability and potential to succeed.

The basic fundamentals in batting, running, fielding, throwing, sliding or any other phase of baseball are meaningless unless these learned established patterns of movements can be integrated into purposeful drills.

The constant repetition of responses to a given situation, through the use of drills, should enable the individual to achieve optimum performance. However, a game scrimmage is essential throughout the practice sessions to evaluate individual performance, but the number of actual situations in a game where the player must respond instantly do not materialize as often as desired.

In order to achieve a desired total movement, a program should consist of explaining, demonstrating, and executing the fundamentals with corrections after each performance. The program must incorporate the skill into a drill which will establish the desired pattern of movement for that particular segment of the game.

With the exception of batting, the five-in-one drill contains all of the fundamentals which are indispensable in supporting the suggested program.

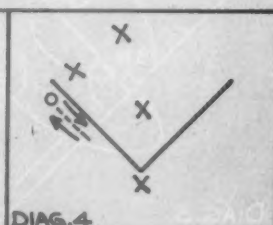
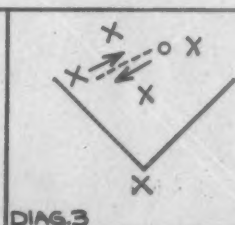
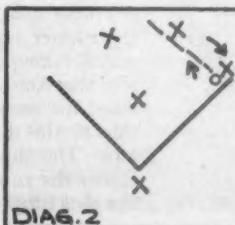
The basic running fundamental may also be used as a drill. Upon the completion of the swing against a braced front leg, the player's body weight should shift to his forward leg. At this time his leg should be bent in order to obtain an explosive push-off against the ground with the ball of the forward foot. After this move, the bat should be released by his left hand and

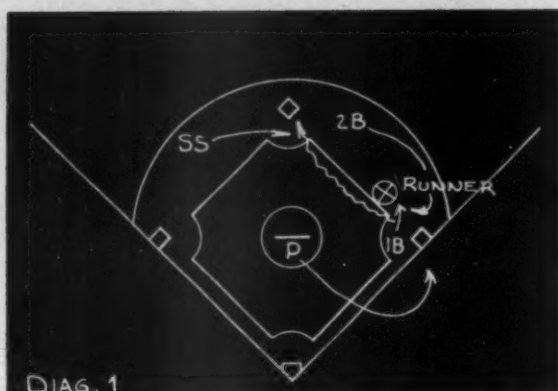
the upper trunk at his hips should be snapped toward first base. This upper trunk rotation enables the player's right arm to be in the back position, left arm forward, and simultaneously his right foot is placed in the forward position for the initial drive toward first base. Throughout the entire sprint the process is one of snapping the opposite arm forward and propelling the opposite foot back alternately.

Common faults are: 1. Stepping toward first with the front foot. 2. Placing the striding rear foot too far out in the initial stride. In either case, the runner's weight is spread over a large base thus hindering the maximum drive forward with a loss of balance, rhythm, and time. 3. Pumping arms crossing the median of the runner's body. The body tends to sway from side to side thus prohibiting the placement of the feet in a straight line.

In any type of running the most significant trait is locating the forward body angle to give an individual the proper stride for the thrust in achieving forward maximum speed.

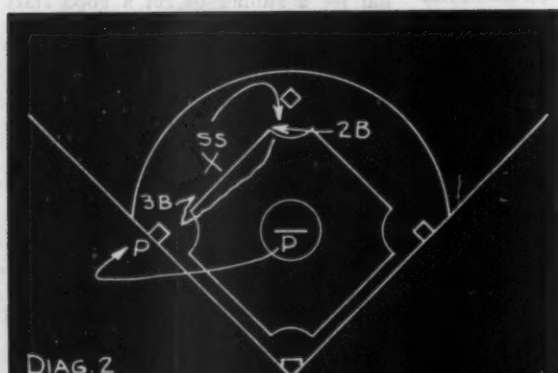
The ball of the striding foot should hit the ground directly under the individual's center of gravity in order to propel his body forward. If the striding foot hits too far in front of the center of gravity, a stumbling action will occur. If the foot hits in back of





DIAG. 1

The Planned Rundown



DIAG. 2



DIAG. 3

By **WILLIAM J. McCABE**
Baseball Coach, Franklin College, Franklin, Indiana

A baseball team that does not have a plan for making the rundown is lacking in an important defensive fundamental. In formulating such a plan, the following principles should be observed: 1. Whenever possible, the put-out should be made at the base which is farthest from home plate. 2. The number of throws involved should be kept at a minimum. Bases involved should be guarded at all times.

If the players observe these rules, a more effective method of handling the situation which occurs when a runner is trapped off one of the bases will result. While allowing the runner to escape without being put out is distressing, chasing him on to the next base while doing it is a cardinal sin. In many cases a runner who is trapped off first base has actually been driven into scoring position by a poorly executed or unplanned rundown. Almost everyone is familiar with the classic play of this type which occurred a number of years ago in, of all places, a World Series game. In this instance, a runner was actually chased across home plate.

One of the most common errors in conducting a rundown is the use of unnecessary throws. Most of us recall rundowns in which five, eight, or even ten throws were used. The end result of this technique was the escape of the runner. The chances of retiring the runner decrease as the number of throws increases. Another companion fault is screening the ball during the exchange of throws. The ball should be in view of the player to whom it is being thrown at all times. A snap overhand throw seems best suited to the purposes of the rundown. Carrying the ball in the throwing hand about head high makes this type of throw easily seen.

As shown in Diagram 1, the responsibilities of the first baseman, second baseman, and shortstop are indicated in running down a runner trapped off first base. Upon receiving the ball, the first baseman starts the runner toward second base. The second baseman swings over to cover first. Then the first baseman throws to the shortstop who has come toward first base from his position. After making his throw, the first baseman passes the runner on the inside of the diamond and continues on to protect second. The shortstop drives the runner back into first base where the second baseman makes the put-out.

When this situation develops, the pitcher comes over behind the bag in foul territory to back up the play. The rotation of players may continue until the put-out has been made. In the situation indicated, after the shortstop has made his throw, he passes the runner on the inside of the diamond and continues on to cover first as the second baseman pursues the runner toward second. We prefer to keep the pitcher out of this type of play entirely other than to back it up, because the danger of collision or of being spiked is great.

When a runner is trapped off second base, the player taking the throw (second baseman or shortstop) starts the runner toward third. If the second baseman is the player taking the throw, the shortstop comes over to protect the bag. After making his throw to the third baseman, the second baseman passes the runner on the inside of the diamond and continues on to protect third base. The third baseman, after receiving the throw, chases the runner toward second and makes his throw to the shortstop who is covering for the put-out. If the

(Concluded on page 59)

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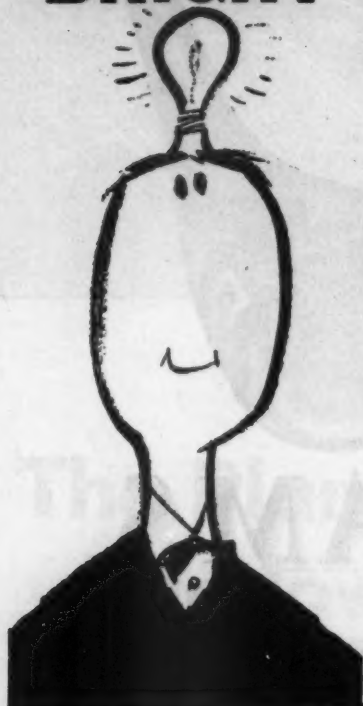
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Improving the High School Doubles Combinations

By **ROBERT E. HULL**

Tennis Coach, San Leandro, California, High School

THE coach who expects to field winning interscholastic tennis teams will find, that if he does not have superior material his doubles combinations must accumulate the points. Strengthening this department is apt to prove a serious problem for two reasons: first, the boys do not recognize the differences between singles and doubles; second, they do not like to play doubles.

The first thing the coach of successful pairs must do is select the best doubles players. There is more to this procedure than most coaches realize. It is quite simple for a coach to fail to use a potentially superior player because the boy does poorly in singles, or to form a combination which should be efficient, but is not, for a variety of reasons.

Two methods are used to discover our best doubles men. First, a round robin is conducted in which each entrant draws a different partner in every round. Both the wins and losses for match and total games are tabulated. After the round robin has been completed, a private conference is held with those players who are in contention for positions. A player is asked to evaluate the others, and then must justify his opinions. During the seven-year period during which this conference system has been employed we have found that the candidates are very impersonal, because they realize if they are selected for doubles positions it is to their advantage to have the strongest possible partners. It is always made clear to them, that if they do not prove to be winning players, changes will be made.

Both the round robin and conference methods should be used as guides, not strait jackets, and the players should be informed at the first squad meeting that the coach will select those he believes are capable.

After the pairings have been made, then the coach must determine the courts in which the players shall receive service, and the order in which they will serve. We place the steadiest player in the left-hand court. In the

average match, 18 out of 20 of the points which decide a match are initiated in the left court. These are situations where it is absolutely necessary to get the ball into play.

One mistake frequently made is placing a left-handed player in the left court when he is receiving. Unless he is very steady he should be in the right court. The reason is that the opposing team will have two backhands down the middle if a southpaw is in the left court.

We are aware that Neal Frazer and Roy Emerson of Australia, the world's top amateur team, violate this principle. They are able to do so because Emerson is about the most effective right court receiver in the amateur game today, and is a past master at closing the middle and acting as a foil for Frazer.

About the most important thing which must be impressed on the minds of high school doubles players is that they must approach the game with the proper attitude. By this we mean they must be both serious and phlegmatic.

Countless doubles matches have been lost due to opponents' needling, humorous points, lost temper, short letdowns or something else which has broken team concentration and eventually morale.

Players must be serious when they practice, quiet before they play, and serious when they play. Coaches must insist on the cultivation of the proper attitude, because without it, the teams will be ineffective in the clutches.

The return of service is the most important shot in doubles play. Therefore, it is necessary to spend a great deal of time on these shots. Simple cross-court shots should be practiced at least 90 per cent of the time. The late Bill Tilden believed that the object of the doubles service return was to get the ball into play, and even made the statement that the team which was able to get every service return into play would defeat any other.

The effectiveness with which high school doubles teams return service will be increased enormously if two principles are followed. First, players must

be taught and reminded to study both the first and second services of both opponents, and to shift positions with each so that as many shots as possible can be returned on the forehand. Second, they must never attempt to earn points outright if they are even or behind in the score of a particular game. Clean passing shots, and those blasted cross-court are fun to hit and beautiful to behold, but they are poor percentage shots. Tennis is first and foremost a game of percentages.

The rules of tennis allow the order of service to be changed after each set. No coach should neglect to inform his players of this rule, for it means that the stronger server can serve first in each set. In an average two out of three set match, he will serve about four times oftener than his partner. This is an enormous advantage.

We recommend that boys be taught to stand about four feet to the right of the center marker when serving into the right court, and halfway between the marker and the singles outside line when serving to the left court. These positions give the server longer angles,

Robert Hull graduated from Washington State in 1937 and has been a teaching professional in tennis for 14 years. During that time he has seen five of his charges win or share national titles. In the seven years his school has participated in league tennis, the teams have won four championships, been second twice, third once, and hold an overall record in league competition of 53 wins against but 6 losses.

and also provide better opportunities to crowd receivers and prevent hitting clean returns.

A spin service which is about 80 per cent as hard as possible is better than a fast flat delivery. The spin service will have a longer bounce, and force the receivers to return from deeper on the court. Thus the net man will have more opportunities to cut off the returns, a higher percentage of first serves which are psychologically more difficult to handle will go in, and the server will have more time to follow the delivery into the net.

Both services must carry deep bounces. Nothing can unnerve a net man as quickly as having receivers bombing him with second service returns from in close. It is not only the error on a given point which is unnerving, but tension also destroys the net man's equilibrium. We never allow a boy who cannot deliver services with deep bounces to play doubles.

If the boys can volley well enough to follow their services in, they should do so. We do not advocate that every high school player should follow this

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procedure, because poor volleyers will lose more points than they will win. It is up to the coach to determine who can and who cannot volley well enough, and to instruct the players accordingly.

One of the most glaring errors committed by high school doubles players is that of trying to emulate the professionals by having the receiver's partner play short on all services. The partner should never play short on the first service unless he is certain that the receiver can evade the net man. It is safer and better to play at the baseline until

the first serve has been faulted and then move in.

The lob is seldom used in professional and top amateur doubles because players of that caliber possess such fine overheads that it is a poor percentage shot. However, this does not hold true at the high school level. All high school players should be taught to lob.

In doubles the lob has three uses. It is the defensive shot which is used to keep the ball in play, the means of driving an established team away from

(Continued on page 59)

Catchers

(Continued from page 50)

always squarely in front of the face and just below the eyes. The mitt is outlined by the catcher's head and body, and presents the pitcher with a very good target.

The majority of the time the catcher can give the target right over the center of the plate and down low and just hope the pitcher gets the ball in the strike zone. But, sometimes the catcher will want the pitch thrown low and away, or high and tight, and he will want to place the target there. If the pitcher does not have good control, or is inexperienced, the catcher may want to get his whole body behind the part of the plate where he wants the ball. He can give the signal from directly behind the plate and then move over, or get in that area first and give the signal from there and assume the stance for the target. Some may say this tips off the batter as to where the ball is to be thrown. It may, but experience has shown that the immature or poor control pitcher does not always throw where he is aiming, so the batter only knows where the pitcher wants to throw the ball and not where the ball will be thrown.

In the case of the more mature pitcher, or the boy with good control, it may be necessary for the catcher to move all the way over when he wants the ball at a certain place. In this situation, the catcher can give his signal from directly behind the plate and get into his receiving stance with the mitt and target directly behind the center of the plate. When the pitcher begins the first part of his wind-up, the catcher can merely lean his body inside or outside a few inches to remind the pitcher where he wants the ball thrown. For some pitchers it may take a lean of only an inch or so to remind him where to try to throw the ball; for another pitcher, it may take a greater distance. By studying and working with the pitcher, the catcher can learn which pitcher needs more of a reminder. In leaning the target one way or another, the catcher must be sure to do it at the right time. If it is done too early, the batter may see it; if it is too late, it does not do the pitcher any good.

Body Movements in Receiving the Pitch. Almost every catcher, from Little League on up through the sandlots and high school, is coached and drilled on footwork and shifting to catch the ball. This fundamental is stressed so much that many catchers shift and

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move around on almost every pitch, whether the ball is right down the center of the plate, on the corner or three feet outside. Naturally, a pitch a couple of feet off the plate requires some footwork and shifting to handle, but on a pitch over or near the plate, the catcher should be able to keep his feet and body still and receive it by just moving his mitt. By following this procedure, the catcher will enable the umpire to get a good look at the pitch and not have his vision blocked off by the catcher moving his body just as the ball nears the plate.

How can the umpire call a pitch on the corner a strike if the catcher moves and the umpire cannot see it? The catcher must train himself to stand still and reach out with his mitt to catch balls near the plate that have a chance to be called strikes. On pitches a foot or two off the plate it does not matter whether the catcher shifts since it is definitely a ball anyway. But, on pitches near enough to be strikes, the catcher must stand still. He should not shift his feet or even lean with his body but reach out with the mitt to catch the ball. We think this is one of the most important fundamentals for a good receiver in being of help to the pitcher. If the pitcher is not getting the close one because the catcher is moving and blocking the umpire's vision, that catcher is doing a poor job of receiving, no matter how well he accomplishes other things.

Mitt Movement in Receiving the Pitch. Sometimes a catcher will do a good job of keeping his body still on close pitches and still cost the pitcher the strikes on the corner by moving his mitt after receiving the ball. This is especially true in the case of curve balls breaking away from the batter on the outside corner of the plate or fast balls *tailing off* at the corner. For example, a right-handed pitcher may hit the outside corner with a curve ball to a right-handed batter. The ball is a strike as it crosses the plate but is moving out of the strike zone. If the catcher allows his mitt to *give away* from the strike zone after receiving the ball, he may help the umpire decide it was really outside when it crossed the plate. On the other hand, if the catcher holds his mitt firmly in the strike zone after catching the ball, he makes sure the umpire gets a good look at the strike, and that is all a good umpire needs—a good look. We do not mean that the catcher should cheat or jerk his mitt and try to fool the umpire on pitches that are out of the strike zone, but by holding the mitt firmly on pitches that are strikes, the catcher can be sure the umpire sees them as strikes and not as balls.

In addition to holding the mitt firmly on close pitches on the inside or outside corner of the strike zone, the catcher can help his pitcher by using proper mitt action on low pitches, particularly on curve balls that are breaking downward at the bottom of the strike zone. The catcher can often reach out slightly and catch the ball before it breaks below the batter's knee, and thus give the umpire a good look at the ball in the strike zone. In receiving the low breaking ball, the catcher must be sure to overcome the tendency to let his mitt give in the direction of the flight of the ball and

hold the mitt firm as the ball is caught. Many people say the test of a good catcher, mechanically speaking, is the handling of low pitches, and one very important thing that must be remembered in handling low pitches is to catch the ball with a firm mitt, and not let the mitt move downward after the catch.

These things we have mentioned may not be very noticeable to the spectators in the stands, and they may not make the catcher *look a lot better* or act more *like a real pro*, but they are things that will help the pitcher in many ways and help win games.



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A Comparison of Cadence Counts

By FRED L. MILLER
Assistant Football Coach, Long Beach State College

VARIOUS cadence counts are employed in football. Many coaches give the preference of a particular count little thought. However, certain counts offer the offensive team a considerable advantage by allowing the players to anticipate the count and gain a more rapid initial movement toward the defense. Ideally, a cadence count should allow the offensive line to begin movement en masse a fraction of a second prior to the snap of the ball and also to allow the backfield personnel to anticipate the count so that their movement may coincide with the snap of the ball.

A football team that can correctly anticipate a cadence count will have a more effective offense.

Statement of the problem. It was the intent of this study to examine three different types of cadence counts which are presently used in football and determine which of the three was better as measured by elapsed reaction time.

Specifically, the purpose of this study was: (1) to take a single count and compare the reaction time against two other types; (2) to use a regular cadence count and compare its reaction time with a single count and a broken count; and (3) to take a broken cadence count and compare its reaction time with a single count and a regular count.

It must be emphasized that the purpose of this study was not to measure reaction time as such, but to compare three different cadence counts to see which of the three had the shortest elapsed reaction time from the cadence to the start of motion.

Importance of the study. In offensive football the line must anticipate the proper cadence so that it may move into the defense as the ball is being snapped. This move must be antici-

pated so that the player utilizes the least possible time in reaction to the cadence count and his initial move. If a study such as this can indicate that one method of calling cadences is superior to another, it has made a definite contribution and is important.

Limitations of the study. This study was limited by the fact that only twelve football players were used in testing reaction time to the three different cadence counts. Whether or not this number was sufficient to prove which of the cadence counts was superior may limit the validity of the study.

It is further limited in that there may have been a vocal variation in the cadence count as called out by the tester.

Fatigue may have been a factor in the subjects tested as their reaction time may have been affected by each taking eighteen starts from a three-point football stance. However, in our opinion, this was a minor factor.

A clapboard was used to start the player from his stance. There may have been variations in the audible count and the closing of the clapboard by the tester.

Broken cadence. This is the type of cadence that is called as follows: *eh hut TWO*, pause varied in length, *eh hut TWO*, pause varied in length, *eh hut TWO*.

Regular cadence. This is called as follows: *hut TWO, hut TWO, hut TWO*.

Single cadence. This is the cadence that is called by the single word *GO*.

After graduating from College of the Pacific, Fred Miller served for two years in the navy and then played the '55 season with the Washington Redskins. The next two years he played in the Canadian League. He has been at Long Beach State College for the past three seasons.

Equipment used. The clapboard was constructed with a hinge to allow it to swing shut. Then a microswitch was mounted on one board in a normally closed position. When the boards came together, the microswitch was depressed to a normally open position. This apparatus initiated the circuit.

Another microswitch was placed on a 2 x 4 board at approximately a 30 degree angle from the track. The player, when assuming his offensive stance, would depress the microswitch to a normally open position. After hearing the clapboard, his foot would leave the microswitch and place it in a normally closed position thus breaking the circuit.

Attached to the clapboard and the starting block in a continuous circuit was the measuring clock (measuring 1/100 of a second) and batteries.

Players studied. Twelve football players were studied. Six were varsity performers at the University of Southern California. Included in this group were three ends, one tackle, a halfback, and a fullback. This group will be known as the trained group and were considered to be in adequate physical condition. They were completely familiar with the broken cadence as this was the cadence employed at USC.

A second group of six players, known as the untrained group, consisted of two guards, a center, a tackle, a halfback, and a quarterback. These players had ample previous experience but were not currently playing the game.

Securing of data. The experiment was run on a dirt track in the laboratory of the Physical Education Department at the University of Southern California.

The players were tested on eighteen football starts. The starts were given in cadence in the following order: broken, regular, and single on the first count; single, broken, and regular on the second count; regular, single, and broken on the third count; broken, regular, and single on the second count; single, broken, and regular on the third count; and regular, single, and broken on the first count.

A player, after warming up, would assume his offensive football stance. His foot would depress the microswitch on the block to a normally open position. The cadence was given by the tester. The players would anticipate the given cadence and try to leave the block as the clapboard was struck. Then the clapboard microswitch would be depressed to a normally open position and the clock would begin to move. As soon as the player reacted to the given cadence he would move forward, the first step being with his right foot.

(Continued on page 61)

Planned Rundown

(Continued from page 52)

shortstop is the player taking the initial throw which traps the runner off the bag, he starts the runner toward third and the second baseman protects the bag. Assignments in these situations are indicated in Diagrams 2 and 3.

Occasionally, a runner is trapped off third base. When this situation takes place, the third baseman, after taking the throw, starts the runner toward home plate. The shortstop comes over to cover the bag. Following his throw to the catcher, the third baseman

Bill McCabe graduated from Iowa and played professional baseball before embarking on his coaching career. He coached in Missouri and Iowa high schools as well as at Northern Illinois University before accepting his present dual position as baseball coach and athletic director. McCabe has served as a scout for the Baltimore Orioles.

passes the runner on the inside of the diamond and continues toward home to protect the plate. The catcher drives the runner back into third base where the shortstop, who is covering, makes the put-out. Again, the rotation of defensive players may continue until the put-out has been made.

The planned rundown is an excellent fundamental for a team to practice during indoor work in the spring. It requires little space and is an excellent conditioner for all involved.

Doubles Combinations

(Continued from page 56)

the net, and is a very effective surprise maneuver off shallow volleys. One thing should be borne in mind when hitting the lob — always send it to the backhand overhead.

In advocating the use of the lob, we do not mean to imply that it is the only shot high school doubles teams should hit. The point we are trying to make is that it should be mastered, and then used as an effective defensive maneuver and a surprise tactic.

Nothing will force an opposing pair into making errors in attaining correct net positions as quickly as a few surprise lobs. The lob becomes a fantastically effective maneuver when it is disguised until the last possible fraction of a second.

One player should not hit all the lobs, and the ones hit from shallow volleys should certainly be mixed with drives.

A little instruction on the techniques and uses of the lob will eliminate another

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er great source of mistakes made by high school doubles players. This is the insane attempt to drive through opponents who are firmly established at the net. If the two teams are evenly matched, these drives will practically always lose more points than they will win. Pairs who have been cautioned against this tactic, and taught to lob will avoid this mistake.

Our ideas for improving doubles play in high school are, of course, subject to violation and variation as the situation warrants. However, deviations should be worked out by the coaches to suit their individual material. Changes should also be taught to suit the individual.

For example, one boy may have an extremely powerful and consistent first serve. If he can get it in 80 per cent of the time, there is little use teaching him to slow down. Another may be able to drive with enough power and consistency to establish an accurate barrage against established net teams. In such instances, that particular player should be allowed to violate the orthodox instruction.

The establishment of effective doubles teams and tactics takes study on the part of the coaches. Again, the ideas which we have presented should be used as guides, not strait jackets.

Pole Vault

(Continued from page 9)

The accompanying illustrations show J. D. Martin of the University of Oklahoma whom we believe will be regarded as the finest vaulter in the world. These pictures were taken at the Drake Relays in 1960. In the illustrations shown in Series A, Martin is approaching the camera for a vault of 14 feet, 7 inches. His best height is 15 feet, 9 3/4 inches.

In Illustration 1, we see that the pole has been planted and Martin's eyes have moved up to the bar. He has not made a good pole plant but this could be due to the fact that he was wearing long underwear because the temperature at Des Moines was just above freezing. He is probably compensating for a lack of coordination and speed down the runway.

As shown in Illustration 2, the pole is bisecting him. This is necessary for a good vault. It will also be noticed that J. D. is close to his greatest aid, the pole.

Again, notice Martin's position in relation to the pole (Illustration 3). He is near it and is continuing his smooth swing and powerful pull.

In Illustration 4, notice the tremendous aid he is getting ready to receive from the reaction of his weight against the pole. Also notice his smooth swing and great pull.

As shown in Illustration 5, Martin was not quite ready for the reaction from the pole. This caused him to lose a straight swing in terms of up and down which will throw him to the left of the pit. Notice the position of his legs. It is very good and helps him get the last bit from the pole.

Because of the reaction from the pole (Illustration 6), Martin has been thrown away from it and to the right. He is not in tight where he should be.

Illustration 7 shows J. D. starting his turn by dropping his left foot. Martin's tremendous physical push-off and the beginning of his release of the pole are shown in Illustration 8.

In Illustration 9, the result of the pole reaction shown in Illustration 4 which throws J. D. to the right can be seen. His clearance here, had it not been for his failure to anticipate the pole action, would have been 12 or 14 inches more. However, as shown in Illustration 10, he must compensate by a very quick release of the pole with his hands up over his head.

Illustration 1, Series B, shows that the pole plant has been made and Mar-

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North Carolina State College, Raleigh, N. C.
Sweet Briar College, Sweet Briar, Va.

tin is starting his pull and swing up. Notice his head is thrown back and his eyes are on the crossbar.

As shown in Illustration 2, he is in tight on his pole and his take-off leg is coming up to aid him in getting a proper handstand. J. D.'s arms are still extended and his swing is much smoother than is shown in Illustration 3, Series A.

Martin's position as shown in Illustration 3 is good. He still has the pole in tight and is beginning his tremendous pull and body turn. Notice the position of his legs and the pole. He is getting very good reaction from the pole.

Illustration 4 shows Martin ready to turn yet he is still in tight on the pole. He has control of the whip from the pole and is ascending a straight line rather than to the left of center.

In Illustration 5, we can see that the pole has straightened. J. D. has complete control of his body and his pole is still in tight.

In Illustration 6 (unlike Illustration 7, Series A), J. D. is ready for a good vault. A straight line from take-off through the swing has been maintained. His body is in position to uncoil and make a clean vault.

Comparing Illustration 7 with Illustration 8, Series A, notice the control

J. D. has of his body. His hips are high, there is no hurry in releasing the pole, he is straight over the bar, and has good crossbar clearance.

Illustration 8 shows J. D. releasing the pole. Notice that he has stayed with it until the very last moment.

In Illustration 9, Martin is ready for the pole reaction; consequently, no compensating move is necessary in order to clear the crossbar. Notice the position of his hands and arms as he completes his crossbar clearance.

Illustration 10 shows Martin still in control of his entire body and preparing for a good landing.

Cadence Counts

(Continued from page 58)

This movement would place the block microswitch in a normally closed position and break the circuit. The elapsed reaction time would be measured from the clock in hundredths of seconds.

The results of the performance were averaged to obtain a mean score for the untrained group, the trained group, and both groups combined.

Results from a one count revealed that the broken count was 7.8 hundredths of a second faster than the regular count. On all scores the mean

scores are given. This was affected slightly as one man out of the six had a regular count of 2.5 hundredths of a second faster than the broken cadence. The broken count was 11.2 hundredths of a second faster than the single count, and the regular cadence was 2.8 hundredths of a second faster than the single count. The latter difference would not be considered significant. The reason for this low difference was two men had single counts faster than the regular cadence. One was 3 and another 4.5 hundredths of a second faster.

The two count revealed that the broken count was 7.1 hundredths of a second faster than the regular count and 13.2 hundredths of a second faster than the single count. The regular count was 7.8 hundredths of a second faster than the single count.

On a three count the anticipation of the regular count tended to bring its mean score near the broken count as reaction time was better. The broken count was 2.3 hundredths of a second faster than the regular count. This was not considered to be a significant difference. However, the mean was skewed lower as one man had the regular count 3 hundredths of a second faster than the broken count. The broken count was 13.9 hundredths of a second

Here is the block with which records are made

Event	Time	Place	Date
100-Yd. Dash	9.3	Fresno, Calif.	3/ 9/50
100-Yd. Dash	9.3	Fresno, Calif.	3/15/46
100-Yd. Dash	9.3	Evansville, Ill.	3/14/55
100-Yd. Dash	9.3	Fresno, Calif.	3/12/58
100-Yd. Dash	9.3	Durham, N. C.	3/ 5/55
100-Yd. Dash	9.3	Texas Relays	4/ 6/57
100-Yd. Dash	9.3	San Jose, Calif.	4/ 2/60
100-Yd. Dash	9.4	Ahlens, Tex.	4/27/57
220-Yd. Dash	26.0	San Jose, Calif.	3/ 9/55
220-Yd. Dash	26.2	Los Angeles	3/ 7/45
220-Yd. Dash	26.1	San Jose, Calif.	1960
440-Yd. Run	46.2	Salt Lake City	6/21/47
440-Yd. Run	46.0	Berkely, Calif.	6/ 3/46
440-Yd. Run	45.8	Modesto, Calif.	3/25/55
120-Yd. H.H.	13.5	Fresno, Calif.	3/15/50
220-Yd. L.H.	22.2	Durham, N. C.	3/ 5/54
220-Yd. L.H.	22.3	Salt Lake City	6/21/47
400-Meter H.	49.5	Los Angeles	6/20/55
110-Meter H.	13.2	Bern, Switzerland	8/21/60
110-Meter H.	13.4	Bakersfield, Calif.	6/22/54
800-Yd. Run	1:46.8	L. A. Relays	3/24/57
2-Mile Relay	7:22.7	L. A. Relays	3/24/57
800-Relay	1:22.7	Texas Relays	4/ 4/57
440-Relay	39.9	Kansas Relays	4/28/57
440-Relay	39.9	W. C. Relays	3/11/57
100-Meter Dash	16.1	Walnut Sta., Calif.	9/12/60
100-Meter Dash	16.3	U.S.A.-U.S.S.R.	7/19/59
100-Meter Dash	16.3	Pan. Am. Games	8/29/59
100-Meter Dash	16.2	Rome, Italy	9/1/60
100-Meter Dash	16.1	Houston, Texas	9/16/60
100-Meter Dash	16.0	Castro	1960
200-Meter Dash	28.5	Palo Alto, Calif.	7/ 2/60
(turn)			
200-Meter Dash	28.0	Pan. Am. Games	9/31/59
200-Meter Dash	28.7	U.S.A.-U.S.S.R.	7/20/59
400-Meter H.	55.5	U.S.A.-U.S.S.R.	7/20/59
400-Meter H.	49.3	Rome, Italy	9/2/60
200-Meter L.H.	23.5	Bern, Switzerland	8/21/60
400-Meter Dash	44.9	Rome, Italy	9/6/60
400-Meter Dash	44.7	Cologne, Germany	1960
1000-Meter R.	3:07.2	Rome, Italy	9/6/60
100-Meter (women)	11.0	Rome, Italy	9/2/60
200-Meter (women)	24.0	Rome, Italy	9/2/60

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faster than the single count as was the regular count 11.3 hundredths of a second faster than the single count.

An average of all three counts revealed that the broken count was 5.7 hundredths of a second faster than the regular count. It was also 12.8 hundredths of a second faster than the single count. The regular cadence was 7.3 hundredths of a second faster than the single count.

This trained group, it must be remembered, was thoroughly familiar with the broken cadence. The one count revealed that the broken cadence was 10.2 hundredths of a second faster than the regular cadence and 16.1 hundredths of a second faster than the single count. The regular cadence revealed a faster reaction time than the single count as it averaged 6.6 hundredths of a second faster. This was skewed lower as one man had the single count 7 hundredths of a second faster than the regular count.

The results of the three count showed again that the longer the regular count, the less the reaction time difference. The broken cadence was 8.6 hundredths of a second faster than the regular cadence and 17.8 hundredths of a second faster than the single cadence. The regular count was 9.3 hundredths of a second faster than the single count.

The average of all three counts revealed that the broken count was faster than the regular by 11.3 hundredths of a second and the single by 17.6 hundredths of a second. The regular cadence was 7 hundredths of a second faster than the single cadence.

The one count showed that the broken count was faster than either the regular or single counts as it was 9 and 13.7 hundredths of a second faster. The regular count was 4.8 hundredths of a second faster.

Results of the two count showed that the broken cadence was faster than the regular cadence by 11 hundredths of a second. The broken count was also faster than the single cadence by 16.1 hundredths of a second. The regular count was quicker by 6.4 hundredths of a second over the single count.

A three count revealed that the regular count catches up to the broken count in elapsed reaction time, as 5.4 hundredths of a second showed. The broken count was also 15.9 hundredths of a second faster than the single count. The regular count was 10.3 hundredths of a second faster than the single count.

All three counts revealed that the broken count was 8.5 hundredths of a second faster than the regular count and 15.2 hundredths of a second faster than the single count. The single count

lagged behind the regular count by 7.2 hundredths of a second.

The average for three different counts (one, two, and three) revealed that the broken cadence allowed for the best reaction time as it was 8.5 hundredths of a second faster than the regular cadence and 15.2 hundredths of a second faster than a single cadence. The regular cadence was 7.2 hundredths of a second faster than the single cadence.

Since this study indicates that a broken cadence gives an 8.5 hundredths of a second, or roughly a tenth of a second jump on a regular cadence, and 15.2 hundredths of a second better reaction time to a single cadence, its use in modern football should receive favorable consideration. Perhaps the double preparatory call of the *eh hut TWO* is the key. Players may tend to begin their charge as they hear the *eh*. This enables the player to better anticipate the count and thereby lessens his reaction time. A tenth of a second jump in an offensive football charge is exceedingly important and if a cadence, such as this broken cadence, can give an offensive team (especially the line) that much advantage over a regular cadence, one must conclude that it deserves at least a trial in a coach's offensive pattern.

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Keystone Combination

(Continued from page 14)

ot when he has more time. He can straddle the base and make his throw in front of the slider. As Tony receives the ball chest high, he lifts his left foot and places it on the right field side of the base. Then he comes forward and places his right foot over the bag, stepping out with his left foot for the throw to first. If the runner is close, the step with the left foot should be away from the runner's line of approach.

3. **Right Foot, Leap and Flip.** Tony considers this the fastest way to make the double play, although it is the hardest to learn. He hits the bag with his right foot and makes a flat flip throw to first. The shortstop jumps in the air to avoid the runner.

How can the shortstop stay away from those hard sliders who come in and try to break up the double play? We asked Johnny Logan, the aggressive shortstop of the Milwaukee Braves and he replied: *No certain way — all you have to have is a little desire and determination — and hope he does not hit you. In case you have some of those dangerous runners, all you have to do is jump up, and hope he is under you, and you can fall right on him.*

4. **Backing Off.** On a close play the shortstop comes in, hitting the base with his left foot. Then he steps back with his right foot and braces it for the pivot and throw to first. The step toward first base should be away from the runner. One disadvantage is that this pivot places the shortstop farther away from his target at first base.

Logan explained the manner in which he comes across the bag: *Well, you have a rhythm, but you have to make the right step as the ball is approaching. I cannot tell you to make it one certain way — you have to make it two or three different ways.*

Double Play: Second Baseman's Throws. The second baseman can use three types of throws to the shortstop. Richardson emphasizes the importance of keeping down low enough. He said: *Be sure you are down low enough so that if the ball comes up, you can come up with it and if possible come up in a throwing position. Then you can get the ball off quickly.*

1. **Sidearm Throw (Series D).** Beyond twelve feet or so, Richardson has to turn and throw, a quick sidearm flip across his body. Far from second, he turns the same way, but cocks his arm and puts more shoulder behind it. He pivots to the right on the balls of both feet, so that his toes are pointing

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toward base. Then he makes the throw. Usually, the throw is a short sidearm snap from a squat position. The second baseman should never grab a ball in the hole to his left and spin all the way around to throw to second. Very often the ball will end up in left field.

2. *Underhand Throw (Series E)*. If the second baseman is close to the bag, he will use a simple underhand lay-up. He immediately pulls his gloved hand away from the ball so that the shortstop can see it. Then, using only his forearm and wrist, he tosses the ball underhand to the shortstop.

3. *Backhand Flip*. The manner in which this unorthodox throw is executed is similar to the way a basketball player passes to a player on his right. Richardson can backhand a ball accurately from twelve feet away. He finds he can get rid of it quicker and throw it faster than he can by laying it up. On a ball fielded directly behind second base the second baseman may backhand the toss from the gloved hand to the shortstop.

Double Play: Second Baseman's Pivots. How do the Yankees teach their second basemen to make the double play? Richardson described how Yankee second basemen have been executing this play through the years: *We are taught to get to the bag as soon as*

the ball is hit. As soon as a ground ball is hit to the third baseman or the shortstop, the idea is to get to the bag quickly, straddle it, and then you are in a position to go either to your left or right. Now, if the throw is over to your left, you take one step with your right foot, place your right foot on top of the bag, turn and throw all with the same motion. Naturally, you jump from your left foot as you avoid the runner. Now, if the throw is over to your right, you can hook onto the bag with your left foot to provide a little more momentum to bring you back, and get a little something extra on your throw to first.

We asked Bobby: *Is it difficult to get to the bag in time to straddle it properly?* The great little glove man answered: *The only time you would have trouble getting to the bag is on a ball that is hit sharply at either the shortstop or the third baseman. You would not have to get to the bag quickly on this play because it would possibly be an easy one.*

Red Schoendienst, one of the masters at making the double play, also emphasized the importance of acting quickly. The veteran keystone performer said: *In order to make the double play you have to get to second base as quickly as possible. A good throw from the third baseman does help. The*

double play that is hard to make is when the runner gets there the same time the ball does on the hit and run or something. Otherwise, they are not too tough.

As in the case of the shortstop, one way of pivoting is not sufficient. Following are five ways in which the second baseman may make the pivot.

1. *Right Foot, Leap and Flip*. Bobby Richardson considers this the fastest way to make the double play. He jockeys into second base and straddles the bag with his right foot just touching it. Upon taking the throw, Bobby makes a fast flip-like relay to first. As he throws, he lifts his left foot or leaps into the air off his right foot to avoid the sliding base-runner.

2. *The Straddle and Drag With the Right Toe*. As mentioned previously, this is the favorite pivot. Once again, it is imperative that the second baseman get to the bag quickly. If the throw is accurate, he steps out toward first base with his left foot and drags his right toe against the left field side of second base as he makes the throw to first.

3. *Mound Side of Second (Series F)*. The second baseman steps on the base with his left foot and into the infield with his right to throw. This pivot is used when the runner is close to the



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base and on the outfield side of the baseline. As shown in Series F, Richardson receives the throw chest high as he goes over the base. When the ball comes into his glove, his right foot comes down three feet past the bag in on the infield. He braces on his right foot and steps toward first base, making an overhand throw to first. Notice Bobby's excellent follow-through which provides the necessary power on the throw.

4. **Backing Off.** The second baseman steps on the base with his left foot, then pushes back toward right field as he throws. He steps toward first base with his left foot to complete the throw. This pivot is effective when the runner is close and on the infield side of the baseline.

5. **The Straddle and Kick With the Left Foot, Beyond Base On the Left Field Side.** If the throw is to the left field side of the base, the second baseman hops to his right, dragging his left foot over the bag and throws to first from behind the base. After stepping away from the base-runner, he braces on his right foot and steps out with his left foot for the throw.

How does Bill Mazeroski of the Pittsburgh Pirates make this pivot at second base? We asked the talented second baseman this question, and he answered: *Well, I make it the way other second basemen do. I do not believe my hands are overly quick. I do believe my arm is a little stronger on the underhand throw which is so important at second base. Does Mazeroski find it difficult to get out of the way of those fellows who try to break up the double play? Bill remarked: It is at times, but you are not usually taken out before you get rid of the ball.*

Charlie Neal, the second baseman of the Los Angeles Dodgers, gave his ideas on making the double play at second: *You should not try to go across the bag with just one foot — your right or left. You must learn to step on the base with both feet, and never cross the bag the same way twice. You have to go backward and then forward. Learn to jump up and throw the ball so you won't get hit.*

Ball-Handling. Both Kubek and Richardson like a flat glove, one with less padding, so they can get finger tip control. Finger tip control of the ball means the fielder tries to field the ball upon the fingers of his glove, where he can really feel and control it. Tony and Bobby place considerable stress on the following rule: *Use two hands to catch the ball. An infielder should use his glove hand and throwing hand together.*

The Grip. Yankee infielders suggest holding the ball with the fingers well

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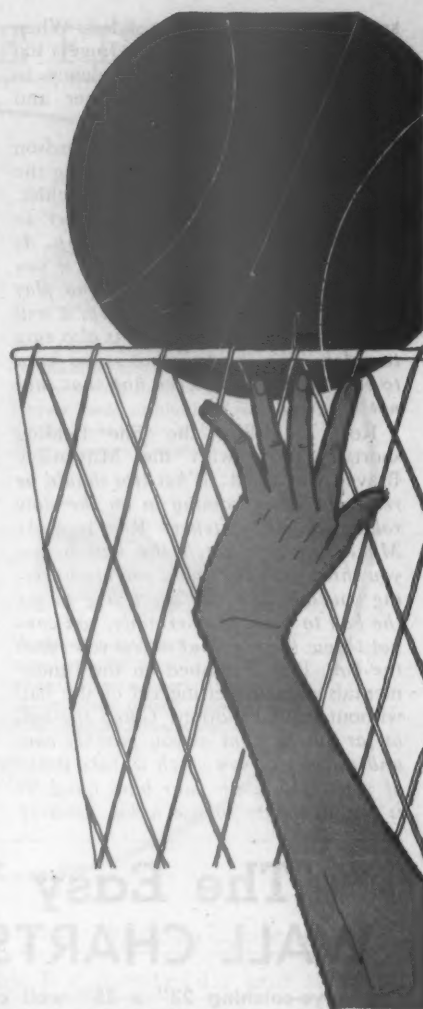
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spaced to avoid throwing sliders. When the ball is grabbed with the fingers too close together, it has a tendency to slide off one side or the other and curve a little.

Playing a Ground Ball. Richardson discussed the importance of playing the ball and not having it play the fielder. Bobby said: *Naturally, it is easier to catch a big hop than a short hop. As soon as the ball is hit off the bat, if you can take a couple of steps in and play it where you will get a big hop, it will be easier. Now, a short hop is also easy to catch. The one ball that seems hard to catch is the in-between hop that cannot be avoided.*

Roy McMillin, the fine fielding shortstop now with the Milwaukee Braves, was asked: *What tips should be remembered in coming in on the slow roller past the pitcher?* Roy replied: *Make sure you catch the ball before you throw it. Sometimes, you are hurrying yourself, and you are trying to get the ball to throw it. Certainly, you cannot throw the man out unless you catch the ball. Roy continued on the fundamentals used in getting rid of the ball without wasted motion: Catch the ball as far out in front as you possibly can, and as soon as you catch it, take it out of your glove with your bare hand. It is not necessary to use a big wind-up*

throw, because the ball is out in front, ready to throw.

"Pee Wee" Reese, the former great shortstop of the Brooklyn Dodgers, also had some excellent tips on fielding a ground ball. The popular Reese who is now a television sportscaster said: *The main thing is to watch the ball and stay low because it is much easier to bring your hands up than it is to take your whole body down. Always keep coming in on the ball. Charge the ball. If you are weak going to your right or on balls being hit directly at you, practice. Practice the things you do not do well.*

Playing the Hitters. Since his arrival on the major league scene in 1955, Richardson has found it exceedingly important to play the hitters properly. Bobby suggested: *With right-hand pull hitters you can move over closer to the bag and be in position for the double play. Against a spray hitter you must play a little shallow and be ready to go either way.*

In the American League which player do you play the deepest? Richardson commented: *I would say Ted Williams. I play some two full steps back on the grass for him. Ted is not very fast — he pulls the ball — he hits it sharp enough so that you have plenty of time to get him out on a ball hit back on the grass.*

Nellie Fox, the clever batter of the Chicago White Sox, was thought by Bobby to be the hardest hitter to figure out in the American League. Richardson explained: *Nellie is hardest because he is able to bunt the ball, so you have to be able to go to your right. However, he can always pull that slow pitch — the breaking pitch, the curve — so you have to be able to go to your left.*

The brilliant Yankee double play combination, Kubek and Richardson, emphasized a coaching point which should be applied constantly to young infielders: *Kids should learn to make all their plays in a fundamental way. Before they try to use fancy plays, they should get the basic fundamental plays down. There is no substitute for fundamentals.*

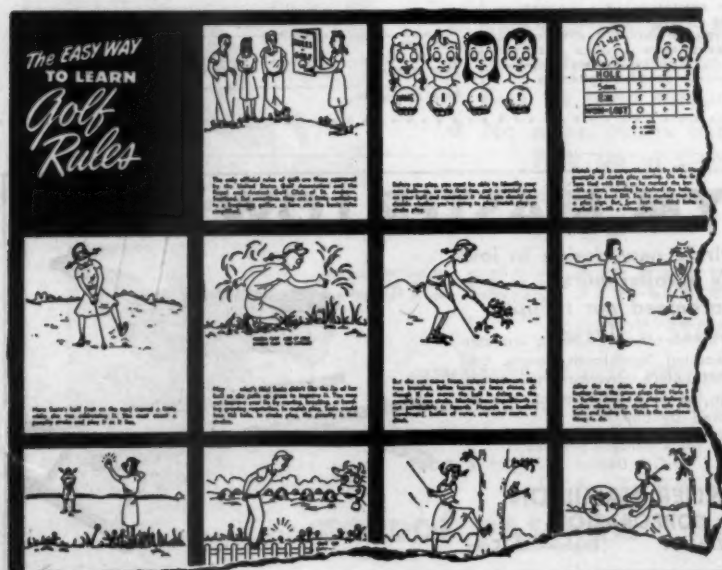
Forward Passing

(Continued from page 47)

es must be thrown too short, others must be thrown too long, while others must be thrown wide of the receiver. Knowing when the ball could be thrown away legally and when it had to be eaten was another of Grosscup's strong points. A passer must learn that he must never risk an interception just

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for the sake of getting rid of the ball before being tackled.

Grosscup demonstrated many times that the ball can be thrown in bad weather. There is a certain amount of touch involved in throwing a wet ball—it must be held more with the palm of the hand and less with the finger tips, but primarily it is a matter of forgetting about the weather. In other words, it is a state of mind more than a technique.

One part of Grosscup's throwing motion is fundamentally different from that of the other three passers. When he delivers the ball, it is quite high over his shoulder. The other passers threw with the upper part of their throwing arms parallel with the ground. This position gives a near perfect over-hand motion. The significant point is that the ball must be held high and not low behind the ear. If the ball is held directly behind the ear, an over-hand motion can only send it into the ground.

There are more common traits than there are differences in these four players. Not one of them has shown anything that is fundamentally unsound. This is not meant to be a complete list of common traits but rather a short list of interesting and in some cases surprising similarities.

None of the four was highly sought after as a high school passer. All were good passers, but none was classified as a *blue chipper*.

Each used approximately the same grip on the ball, with the fingers on the laces and well spread. Not one tried to place his index finger parallel to the seam of the ball.

None was noted for split vision. Their completion records were more a result of their ability to throw the ball the instant the receiver was open.

All threw balls that were easy to catch. Of course, each pattern calls for a different type of pass, but, in general, all four threw with good speed without excessive spin. Excessive spin makes a ball feel hard when it is caught.

They were not good at faking to one man before throwing to another. These passers did not take away the key of a zone pass defender which is to follow the quarterback's eyes.

All were loved by their teammates. No two were alike as leaders, but all were extremely popular.

In watching these four men and listening to stories about their backgrounds, our conclusion cannot be that they were born to be passers. The credit must go to their parents, coaches, and to themselves. Given a reasonable amount of whip in the throwing arm, a passer can be made.

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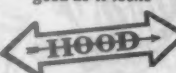
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Mile Relay

(Continued from page 31)

the first man should be one who can take any first lap jostling that might occur in the pack. Or, out of necessity, a boy might be put in the lead-off spot because he is not as adept at receiving the baton as the others on the team.

As far as selecting an anchor man, a coach should look for the boy who can always run a little faster when the

chips are down. It often takes a real competitor to pull a close relay race out of the fire.

When the team's members have the mechanics of the relay in mind, and when the best possible running order has been decided, the boys must get out and practice. Only through conscientious practice can a relay team gain the perfection that will pay off in the meets. Besides working on baton exchanges, the boys should practice carrying the baton as they run through their regular workout schedule. The lead-off man should spend some extra

time driving out of the blocks with the baton in his hand, so this will not be an unfamiliar experience for him.

The mile relay is more than just the sum of all of its parts. By knowing and practicing the different phases of the event, and by running the team's individuals in the order that will produce the best results, many yards can be gained on opposing teams. An intelligently coached relay team has a decided advantage over the team made up of quarter milers who are not using good relay technique.

When a track coach is faced with a situation where the outcome of a meet depends upon the performance of his mile relay team, the event suddenly becomes more than just an afterthought. By using a little forethought, he can be confident that his well-prepared relay team will be better able to turn in a winning performance.

Base-Running

(Continued from page 31)

the line. This procedure is used for three rounds. On the fourth round, the turn is made at first base. If the ball is hit safely to the outfield, the base-runner continues the sprint to second.

The most important point in leading off first base or any other base is perfect body balance. Each player is different in stature; therefore, he must establish a balanced base using the center of gravity principle. Once the pitcher contacts the rubber, the runner uses the side step shuffle in securing a lead. The goal is to obtain a stance to offset the pitcher's equilibrium in either direction in the shortest time. When the lead is obtained and at a given steal sign, the runner's right foot pivots his body weight toward second base and pushes against the ground. Simultaneously, his left foot crosses over to start the sprint.

If it is necessary for the runner to return to first base, the same cross-over method should be used. However, we prefer that he touch the bag with his left foot and at the same time his body should swing to the outside of the diamond placing the individual in a forward position with his right foot in back. This movement enables the runner to push against the bag with his left foot while his right foot is placed forward for the sprint to second base in case of a bad throw or an attempted pick-off.

Common faults are: 1. Feet spread out too wide and body weight low. It is true that as the stance widens, the body weight is lower. 2. Use of the cross-over step when taking a lead. An alert pitcher can make a pick-off when

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the runner's foot is crossed toward second base. 3. Hands on knees. Here again, the weight of the knees increases the weight on the feet and slows up the actions of the would-be stealer.

General points for the runner to remember are: 1. Know where the ball is. 2. Study the pitcher's moves — head movement, placement of feet, front shoulder, front and back knee or any other mannerisms. 3. Take a lead of about eight feet on a right-handed pitcher and one of seven feet on a left-handed pitcher. 4. Lead off in a straight line from first to second base. 5. When stopping at second, bend the rear knee and drop the weight back to permit a dead stop. 6. When sliding, never change your mind. 7. Know the outfielders and the catcher's arm. 8. Know the situation, score, and outs. 9. If the ball is hit to right field, pick up the third base coach's signals prior to making the turn at second base. 10. Listen to the coach.

The first phase of Drill B (Diagram 2) employs a pitcher, catcher, shortstop, and second baseman. As a designated player takes a lead, the pitcher has the option of throwing to first or home while the runner breaks at his own discretion. If the runner breaks, he stops at second base. Sliding is omitted in this part of the drill. Following a few rounds, the second phase is to have the remaining members of the defensive team set in order to react to batted balls with a runner on first base. The offensive team members are split between first base and home plate. Sliding is now permissible.

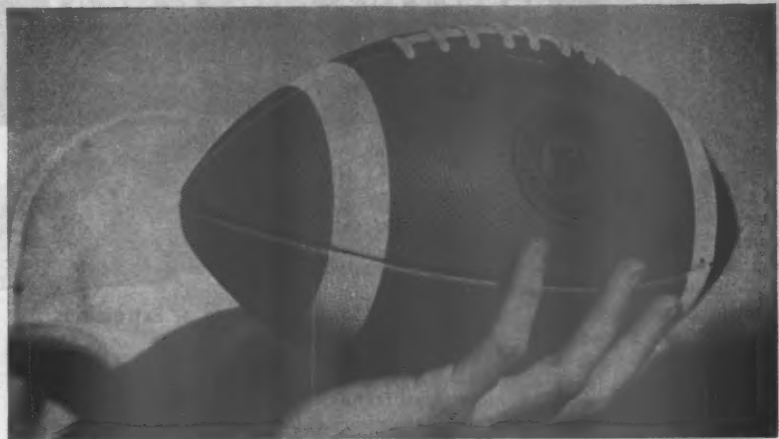
In executing Drill C (Diagram 3), a pitcher, catcher, third baseman, shortstop, and second baseman should be used. The runner's objective is to get a lead and steal third utilizing the slide. The pitcher, second baseman, and shortstop can work pick-off plays. After three rounds, part of the offensive team is placed at first and second base, and the procedure is the same as it was for the second section of Drill B.

The procedure in executing Drill D (Diagram 4) is the same as that used in Drills A, B, and C except that no attempt should be made to steal home. The purpose is to get a lead, hold, and return to third base. For the last phase of this drill, runners are placed at each bag with a batter. At this time the entire defensive team is set for reaction plays.

A common fault is that after a runner goes down the line he reacts to the pitched ball by starting to go back toward third instead of obtaining the lead and holding the distance.

Points to remember are: 1. With less than two outs, go down the line in foul territory about nine or ten feet on the

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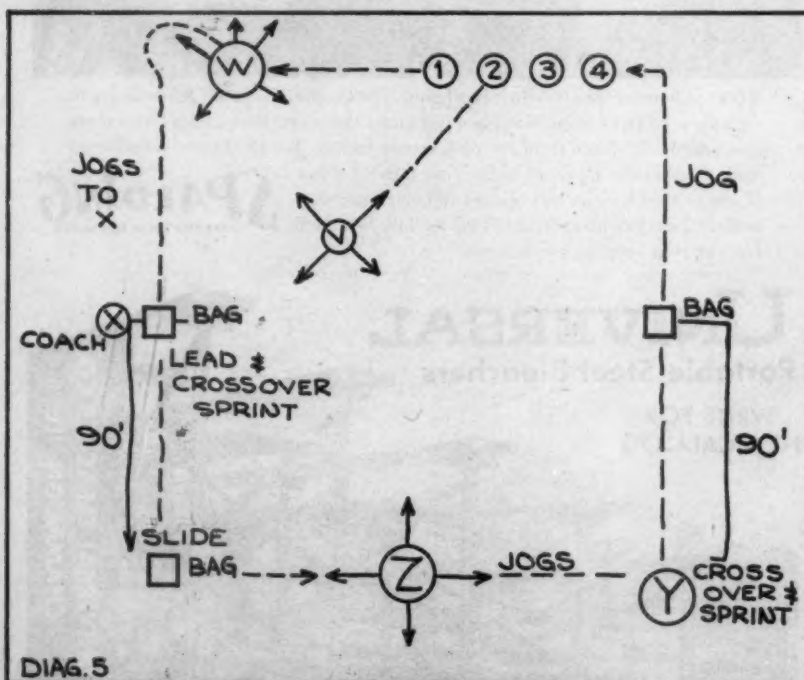
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pitch. 2. If the catcher attempts a pick-off, the runner after holding fast on a pitch, should step into fair terri-

tory with his right foot, push and stride with his left foot back toward third.



Thomas Petroff competed at Michigan State in the late 40's and then served as freshman basketball coach for four years beginning in 1955. He played and managed semi-pro teams for two years before returning to Michigan State in 1955. Last fall he accepted his present position at Rider where he also serves as freshman basketball coach.

When the team has had sufficient practice on the drills which stress executing the mechanics of running, the final drill, five-in-one, is introduced. In this drill, the coach may observe how his players react to pivots in going back on a ball, coming in on a ball, how they catch it, checks their throws, the duties of the relay man, evaluates the running form, and observes the sliding aspect of the game.

As shown in Diagram 5, Z has a bat and ball. He can fungo a ball in the air or on the ground to No. 1 who has taken his position at spot W. Number 2 acts as a relay man at spot V. After No. 1 retrieves the ball, it is No. 2's responsibility to line No. 1 with Z who can move in various directions. Number 1 throws to Z or the relay man, No. 2, depending on the distance of the batted ball. Upon completion of the throw, No. 1 jogs to spot X and assumes a lead-off. On a verbal command from the coach, who is located at spot X, No. 1 uses the cross-over step, sprints to the bag, and uses a designated slide. Then No. 1 receives the ball from Z and uses fungo action. Z jogs to spot Y, follows the same procedure used by No. 1, and takes his place behind No. 4. In continuing the action, No. 2 assumes No. 1's position at spot W and the same pattern is executed.

Coach and Umpire

(Continued from page 39)

1. The coach who controls his team helps the umpire to control the game. An umpire should not have to absorb derision and indignities from players and spectators who wish dignity and respect in return. The coach as a team leader should be spokesman for the team. Questions or comments by players should be directed to the coach for interpretation.

2. The team is as good as its coach; the game is as good as its umpire. Both men actually work toward the success of the game; therefore, both should work as a team. If playing a good game is the objective toward which we strive, then the umpire and the coach should work together to achieve this objective through conscientious work previous to and during the game.

3. A good team can look better with good umpiring. Cooperation toward

better umpiring helps the good team. A well-coached and well-prepared team seldom has trouble with umpires because the players make fewer mistakes thereby placing themselves in fewer compromising and perplexing situations which are the bane of an umpire's existence.

4. The umpire and coach are both striving toward success through excellent achievement. The coach teaches his players to play well. The umpire encourages them to play well through good umpiring. When players play according to the rules, there are few rules that need enforcement. When players, coach, and umpires observe and interpret the rules similarly, a job well done is the result.

5. The umpire can do a better job when he is not badgered or intimidated. Similarly, the coach can do a better job when he is not provoked or needed. Both should work toward the welfare of the other. All participants have the right to work and play with dignity. Dignity is the result of admirable relationships. It should be reflected by all persons connected with the game so that they may achieve peak performance.

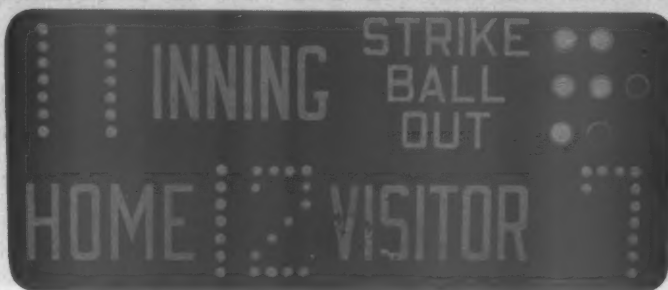
6. Spectators should be controlled and influenced by coaches as well as umpires. Those who razz the umpire on an error will also razz the coach who makes a mistake. A high school or college game is a baseball exhibition which is open to the public. Spectators should come to witness it and not to slander it. When the coach, umpire, and team exhibit a high degree of self-control, spectators are apt to learn by example.

7. Coaches and umpires who back up each other need not back away from the spectators or players. Players and spectators often get their behavior cues from leadership on the field. Should the field leaders (coaches and umpires) display dissatisfaction and disgust with each other, it is easy for this attitude to be transferred to the players and spectators.

8. Both coaching and umpiring are public trusts. Both should work for the welfare of the boy. We must be on guard against the professional baseball atmosphere in which players are being paid for professional services. At the high school or amateur level each boy's salary amounts to what he can learn and acquire in his quest to be a better person.

9. Players fare well when the coach and umpire fare well. Bizarre incidents and arguments take attention and credit away from the players and leave a void in the game. Flare-ups and rhubarbs do not add color to the game. These incidents delay it and cause imaginary

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grievances, unwarranted emotional outbursts, and harsh words. On these occasions antagonistic and hostile attention is focused on the umpire and coach while the players are deprived of approval for creditable performance during the game.

10. *The coach who wants an umpire to favor his team, and the umpire who does so, are both guilty of premeditated cheating.* Both should realize their responsibilities and remain aloof from such thoughts. Thoughts inspire attitudes which in turn instigate actions. Honest thoughts result in honest actions.

11. *Good umpiring complements good coaching.* Both men know and interpret the rules and techniques similarly. In teaching baseball, the coach cannot escape teaching it in terms of the rules. His interpretations of the rules determine in part how he will teach. These interpretations must coincide in meaning in the minds of both the umpire and the coach. Each is dependent upon the other for on-the-job success.

12. *The coach's job is to teach; the umpire's to arbitrate.* Neither should encroach upon the duties of the other. Both should stay within the bounds of their duties. The umpire should not

tell players how or what to do; the coach should not tell the umpire how to officiate.

13. *A coach who tries to secure home team favors from an umpire should keep in mind that his will be the visiting team 50 per cent of the time.* An umpire who favors a team because it is the home team is not apt to change his pattern of thinking when the team is away from its home field. Dishonest people are not reliable people.

14. *The coach and umpire are worthy of the utmost in respect.* However, they must earn this respect through their actions. Here, in truth, actions speak louder than words. Heated words do not earn respect. Well-bred actions and treatment merit esteem.

15. *The coach wants his team to win because he thinks it is the best; the umpire hopes the best team will win.* Preliminary and pre-game thinking chart the course for game play. A fair and honest approach to the game will result in an honest score at its end. Coaches who appraise their team's ability honestly and umpires who exercise their judgments honestly can live with themselves and each other.

16. *The coach and umpire who live by the rules are apt to live right on the field.* Sympathies and sentiments have

little or no place in the judgments of an umpire and coach during a game. Baseball is a game of do's and don'ts. The rules which are specific eradicate and eliminate doubts. There are no if's or maybe's.

17. *For a meeting of the minds the coach and umpire must each see things through the eyes of the other.* Similarities promote unity; differences create arguments. Try to win an agreement, not an argument.

18. *The coach and umpire set the example; the players follow it.* Players are eager to follow good leadership. They regard the coach and umpire as specialists. A specialist is an authority. He authorizes by virtue of his professional training and position. His example reflects this training.

19. *Dignified coaches and umpires do not resort to childish regressions and behavior.* Their efforts are directed toward helping boys become men. Boys are more apt to behave as men when they see the dignity and respect commanded by men.

20. *Coaches and umpires do not individually win or lose games.* The game is a contest between teams, not coaches and umpires. A team, as a group, contributes to success or failure. No individual wins or loses a game. The won

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and lost columns do not list personal names.

21. *A coach who stops the game frequently to teach fundamentals has a team as poorly prepared as the umpire who tries to learn the rules during the game.* The coach who stops the game frequently to tell a player what to do is as guilty of poor workmanship as the umpire whose game is interrupted by arguments. Game interruptions often set the stage for hooliganism.

22. *The coach or team that depends upon the breaks will lose.* Breaks are occurrences which cannot be predetermined through a crystal ball. When a coach or a team waits for breaks, there is little confidence in the ability of either. Breaks do not win or lose games. The Pittsburgh Pirates did not win the World Series of 1960 because of a bad hop in a late inning. They won because of persistency, determination, and skill displayed over nine innings of play. The final outcome of a game is determined by the total accumulation of what has occurred in all of the innings played.

23. *The coach who creates better working conditions for umpires attracts better umpires.* Umpires are human beings who have feelings and are entitled to good working conditions. Adequate private dressing facilities as well as shower facilities should be provided. Additional comforts make umpires feel appreciated and places them in a frame of mind conducive to good workmanship. Good field conditions aid in improving umpiring and in attracting better umpires.

24. *The umpire is a judge who prevents persecution; he should not be the object of it.* He controls the game by upholding the rules, and prevents name calling and unsportsmanlike remarks among players. An umpire deserves similar treatment.

25. *When a coach or an umpire is used as an alibi, it is well to remember that a crutch is only for the lame and the weak.* Neither person is credited with a team's victories so why blame him for defeats.

26. *Think big and the results will be big.* In order to become a champion, one must think as a champion. A wide mental perspective leads to a wider, less restrictive, and the more easily traveled road to success.

Football Card File

(Continued from page 26)

planation of each one.

1. Block Down — This term means all linemen on one side of the ball block the defensive man to their inside.

2. Corner — This is the outside de-



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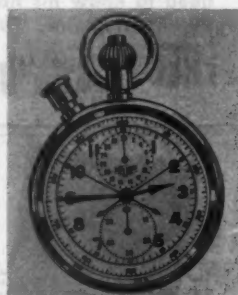


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ensive man on an umbrella defense. He maintains the outside leverage on wide plays.

3. Curl — A maneuver by an offensive end in which he goes downfield 5 to 12 yards, then circles, and comes around ready to block any pursuer.

4. Dead-Hand Fake — A fake used by the quarterback when he places the ball in his abdomen with one hand, fakes to a back with his empty hand, and uses a good head fake.

5. Flanker — An offensive halfback placed 1 to 12 yards to the outside of his offensive end.

6. Flow — This term refers to the movement of the offensive backs as they go left or right. Our defensive backs are instructed to watch certain movements of the offensive backs to determine the direction of the flow.

7. Freeze — This is a term used when referring to making the defensive man stand still, usually through the use of a fake or offensive backfield maneuver.

8. Half-to-Half Reverse — This is a reverse in which the quarterback hands to one halfback who in turn hands to the other halfback.

9. Interior Lineman — Any lineman who is not eligible for a pass. Generally, with a balanced line we call the center, guards, and tackles interior linemen.

10. Non-Hookable End — This is a defensive man our offensive end cannot block such as the end on a wide six defense or a corner man on an umbrella defense.

11. Pro Block — This is an offensive block used by the end. The end blocks out until the defensive man fights in. Then he swings around and throws a reverse body block.

12. Safety — The safety is the middle of the three defensive backs in a three deep defense. We also call the two deep men in an umbrella defense safeties.

13. Safety Valve — An eligible receiver to whom the passer can throw if the intended receivers are covered. Sometimes the safety valve blocks first; sometimes he flares.

14. Shovel Pass — This is the old pass play where the quarterback drops back one or more steps and tosses an underhand pass to a back or an end who is moving left or right behind the line of scrimmage.

15. Stutter — This is a maneuver which is executed by an offensive back. He takes a step back and stays low before he starts his drive or fake.

16. Swing Pass — This is a pass play in which the quarterback starts to the left and usually fakes to his fullback. Then the quarterback reverses and either runs or passes.

INDEX TO ADVERTISERS

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Balfour Co., L. G.	55
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Becton, Dickinson & Co.	3
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Bike Sales Division, The Kendall Co.	28, 29, 36, 37
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Champion Knitwear Co.	6
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Chattanooga Pharmacal Co.	70
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53 Park Pl., New York 7, N. Y.	
Coaches' Book Club, The	59
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Converse Rubber Co.	33
Malden, Massachusetts	
DeBourgh Mfg. Co.	57
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Denison Orthopaedic Appliance Corp.	67
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Eastern Penna. Coaches Clinic	34
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805 Dallas St., Big Spring, Texas	
Fair-Play Scoreboards	71
Box 359, Des Moines 2, Iowa	
Featherlax Corp.	54
State National Bldg., Houston, Texas	
Feise Co., F. C.	60
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Fenner-Hamilton Corp.	65
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Hanna Mfg. Co.	68
Athens, Georgia	
Harter, The House of	73
Harter Bldg., Goshen, Ind.	
Hillerich & Bradsby Co.	53
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Hillyard Chemical Co.	1
St. Joseph, Missouri	
Hodgman Rubber Co.	26
Framingham, Massachusetts	
Hoffman, Bob	5
York, Pennsylvania	
Holmes Folding Hurdles	47
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Program Aids Co., Inc.,
The, 38, 1

Stackhouse Athletic Equipment,
Inc., 38,
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Troy Laundry Machinery, 65,

Universal Bleacher Co., 69,
Wells Lumber Co., J. W., 4,

Hillyard Chemical Co., 1,
Huntington Laboratories,
Inc., 7,

Gravo Corp., 30,
Hanna Mfg. Co., 68,
Hillerich & Bradsby Co., 53,

Linen Thread Co., The, 71

Sterling Net & Twine Co.,
Inc., 39,

Ocean Pool Supply Co., 50,

Pennsylvania Athletic
Products, 41, 44,

Hoffman, Bob, 5,

Balfour Co., L. G., 55
Harter, The House of, 73,

West Point Products Corp.,
73,

Coaches' Book Club, The, 59,

Eastern Penna. Coaches Clinic,
34,

Grid Division, 74,

Heuer Timer Corp., 74,

Protex-All Mfg. Co., 74,
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Athletic Enterprises, 34,

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Olson, Carl H., 32,

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Snow-Proof Co., The _____ 32
Livonia, New York

Spalding & Bros., Inc., A. G. _____ 69
Chicopee, Massachusetts

Spanjian _____ 72
P. O. Box 3111, Pasadena, Calif.

Stackhouse Athletic Equipment, Inc. _____ 38
Salem, Oregon

Sta-Rite Mfg. Co. _____ 35
214 E. Perry St., Bucyrus, Ohio

Sterling Net & Twine Co., Inc. _____ 30
164 Belmont Ave., Belleville 7, N. J.

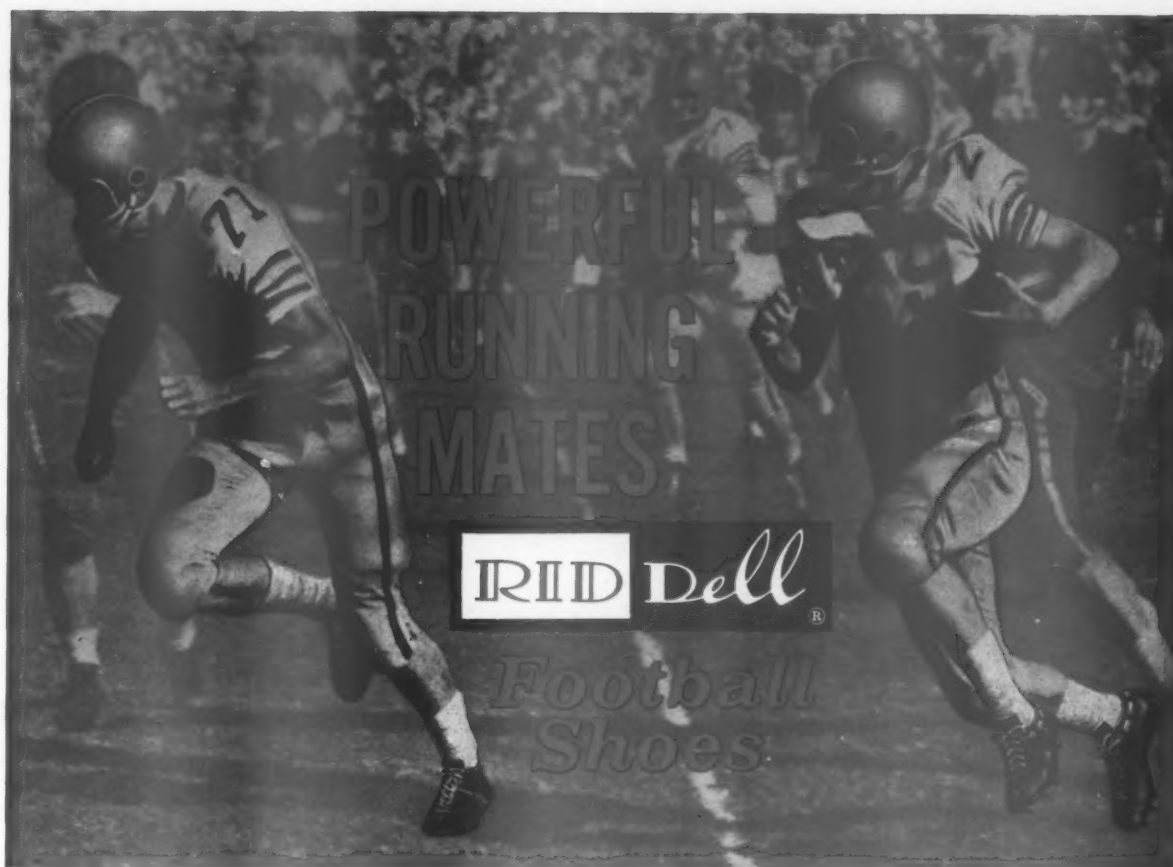
Troy Laundry Machinery
Div. of American Machine and Metals, Inc. _____ 65
East Moline, Illinois

Universal Bleacher Co. _____ 60
Champaign, Illinois

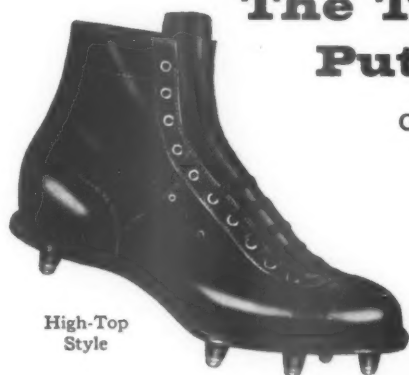
Wells Lumber Co., J. W. _____ 4
Menominee 14, Michigan

West Point Products Corp. _____ 73
West Point, Pennsylvania

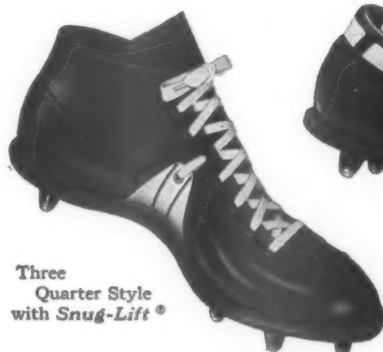
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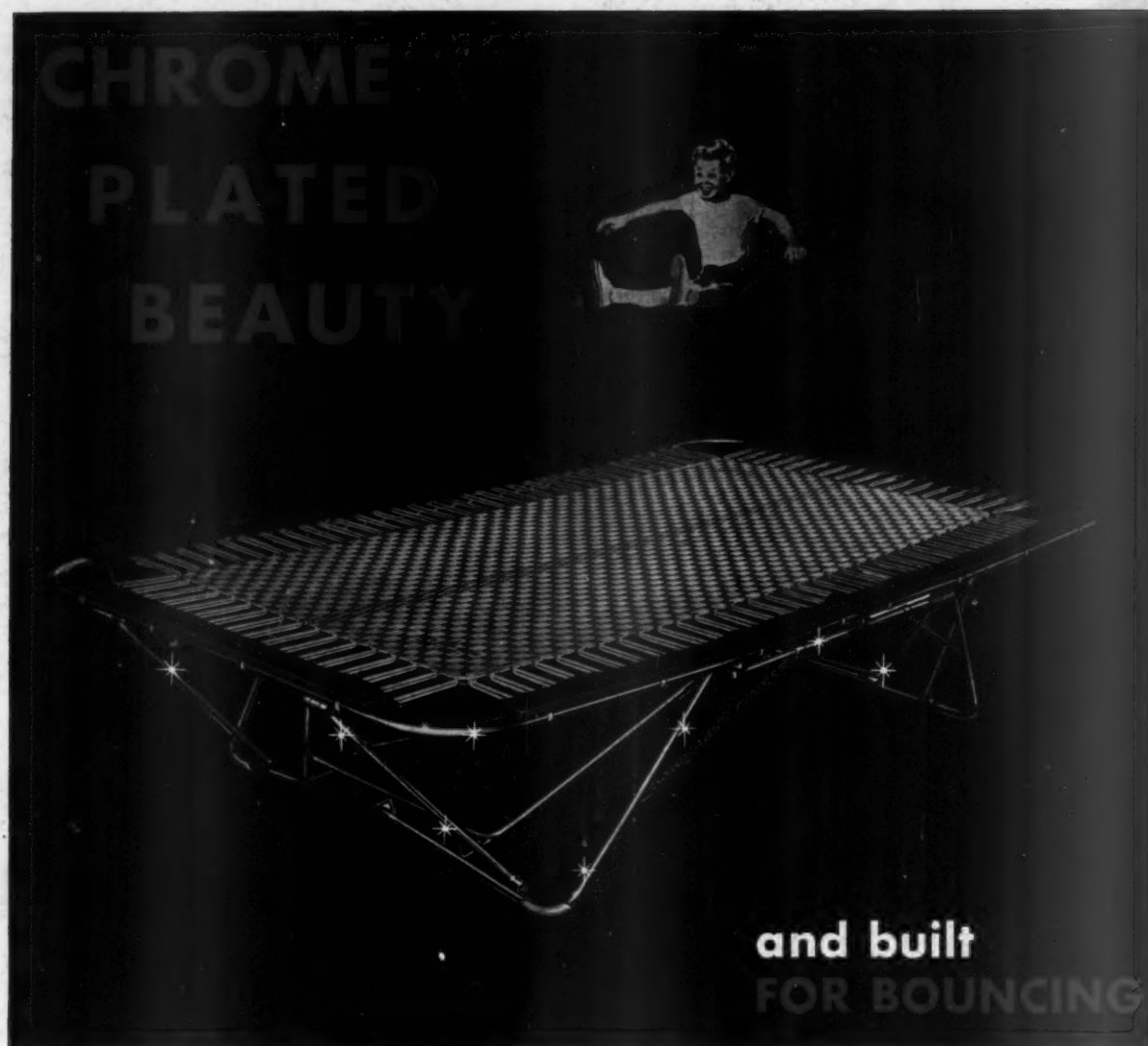
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